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JUNE, 1939

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REPERTOIRE AND REVIEWS

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General Service Music

*AW3 — Bortniansky, ar. C. Black: "O God of might," in D, 3p. e. (Gray, 12¢). A simple, melodious, attractive setting of the hymntune "St. Petersburg." Congregations will like it.

A — Isador FREED: "Sacred Service for Sabbath Morning," for the synagogue, 46p. md. (Bloch, \$2.00). Mr. Freed, organist and choirmaster of Reform Congregation Keneseth Israel, Philadelphia, is well qualified to compose a Hebrew liturgical service, having been a choir-boy for eight years in a synagogue in Philadelphia, later studying harmony with Dr. H. A. Clarke, and composition with Ernest Bloch and Vincent d'Indy. He was organist for several years of a Methodist church in Paris. His secular compositions have won recognition on both sides of the Atlantic; one of them was recently given at one of the N.B.C. regular Sunday night concerts.

Lazare Saminsky of Temple Emanu-El characterizes this service as "not only a fine work written by a composer of high competence, but, what is even more valuable, it is a new musical response to the great synagogal poetry of Israel. This fact entitles Mr. Freed, together with other outstanding Jewish composers in this country—Ernest Bloch, Joseph Achron, Frederick Jacobi—to a place amidst the prominent builders of the Jewish musical renaissance of our day."

This "new musical response to the great synagogal poetry" abounds in a rich harmonic vocabulary, with modern harmonic values, but these are anchored to tonalities which are strongly modal in character, resulting in a rare and most effective combination of ancient and modern musical feeling. Modern tendencies are evidenced by striking key-changes, and what might be termed the melodic movement of chord bodies. One of the choruses ends pp with a most effective ninth in the lower part of the accompaniment against a triad in the voices with the fifth in the soprano. We hear no clashing dissonances, but there is a coherency of utterance and a depth of religious feeling that make this service one of the outstanding religious musical compositions of our time.—ROLLO F. MAITLAND.

AO — Charlotte Lockwood GARDEN: "The Song of Amos," 68p. me. (Gray, \$1.25). Text arranged by Dr. Moment from the book of Amos, music "set to traditional Hebrew melodies" which the Composer uses as her themes and which are all "identified with their traditional use in the Synagogue ritual" by thematics in the preface. Music in the church ought to have a reason for being, and if the reason is liturgical rather than musical, it is all the better. Here the reason is historical by going back to the oldest liturgies associated with the Bible used in all Christian churches. Needs 50 minutes for performance, and chorus plus soprano and baritone soloists.

A8 — Margrethe HOKANSON: "Hear my prayer," in Dm, 5p. cu. me. (Summy, 12¢). Something worthy for advanced choirs and services in which music is to perform a liturgical rather than a musical function.

A8 — Philip JAMES: "Hail glorious Lord," 14p. cu. md. (Gray, 20¢). Going still further along the Composer's chosen road of hard harmonies and forced dissonances, with some 5-4 measures thrown in for good measure, with bare

fifths and such accented dissonances as D-flat against C, or second-basses singing D against E-flat in the first-basses.

A8 — C. Albert SCHOLIN: "Incline Thine ear," in G, 6p. cu. me. (Hunleth, 16¢). As this reviewer sees it, about the only defense for eight-part writing is when done for antiphonal choirs or choirs of women's voices contrasted with men's, which latter describes this anthem. It is a worthy anthem, musical throughout with the exception of the prominence forced on a few consecutive fifths; the fff climax comes on the right word to change to a fervent petition what otherwise would sound like a demand. Rather musical and appealing.

A4+ — Louis SHENK: "My Shepherd," in Ef, 8p. me. (Carl Fischer, 15¢). Quite an attractive piece of truly musical music, the kind the average 'modern' composer has forgotten how to write; it is worthy both structurally and musically, to enrich any good service wherever there is a moderately good choir available.

Francis W. Snow: *Recital Pieces, Vol. 2*, 23p. 5 pieces. (Wood, \$1.25). *Aria da Chiesa*, anonymous, would make a good prelude or postlude. Couperin's *Benedictus* is another good postlude or prelude. Widor's *Intermezzo* in Gm is equally good for recital or church; against alternating two-note figures between left and right hands, on the same or different manuals, the Pedal Organ carries the theme; it is interesting and entertaining music. Liszt's *Ave Maria* is obviously church, and gives the player some attractive music to play if he knows what to do about registration—and Dr. Snow points the way. Handel's *Allegro* in D is typical of Handel and will be best as a church postlude, as it has insufficient content for anything better. Five pieces, four of them for church, makes the cost but 25¢ each.

CHIMES & HARP IN ORGAN-PLAYING

A book by Gordon Balch Nevin

• 9x12, 45 pages (Ditson, \$1.25). After three pages of advice about the use of Chimes, the book presents 15 pages of music, in which five compositions are given with registration fully indicated, including clear indications of how and where the Author would use Chimes. Then come five pages of text about how to use the Harp, and 20 pages of music in which five compositions are similarly presented to show where and how the Author would use the Harp. Surprising as it may seem, the Chimes are more frequently used to spoil than to enhance music; a study of this book, followed by constant watchfulness to see that Chimes and Harp as used produce a more, not less, pleasing result for the ears, will be a safe guide for any student. "Do not overuse the Chimes, no matter how urgent may be the pleas of your congregation," says the Author.



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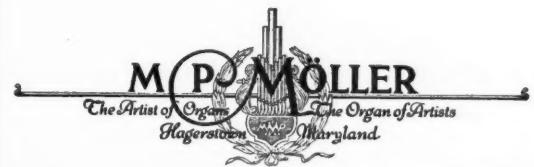
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KEYBOARD HARMONY*A book by Modena Scoville*

• 7x10, 50 pages, cloth-bound (Carl Fischer, \$1.00). The Author has used his book both in private teaching and in his classes in New York University; it is intended for adults as well as young people. "The aim . . . is to present keyboard harmony patterns in such a way that skill in four-part playing may be automatically acquired. Thus the decision of correct chord progressions, voice leading, and correct doubling is eliminated. With this accurate chord vocabulary, a musical harmonization of melodies at the keyboard is made possible, and a skill in improvisation is developed." The book begins with the simplest exercises and then, by having the student memorize given harmony-patterns, leads him on to harmonizing melodies at sight in these given patterns. This would tend to make it a process of doing what one has been taught, as compared with the process of developing an independent feeling for musical harmonizations which can be used at will by the student. The best use for the book would seem to be by teachers in the music classes of public schools, as it is not intended for self-help.

New Organ Music from Abroad*Reviews by ROLAND DIGGLE, Mus.Doc.*

• I am always pleased when I have organ music to review that I know will be useful to the average organist. From the many letters I receive I believe that the music most needed today is that especially suitable for the long preludes organists give before the service.

First on our list is a splendid arrangement of the *Slow Movement* from Piano Quintet Op. 34 of Brahms by Dom Gregory Murray (Oxford Press), one of the most beautiful of all the Brahms pieces and it fits the organ admirably; ten pages and of quite moderate difficulty, it should be used extensively.

Then there are *Two Hymntune Preludes* by R. Vaughan Williams arranged by Herbert Sumson. The tunes are "Abide with me" and "The King of Love"; they are in a reflective style that should make them excellent service preludes. I like the latter with its double pedal and effective imitations. The same composer and arranger give us *Carol* and *Musette*, two charming pieces; the *Carol* with its delicate accompaniment at the top of the keyboard is delightful; *Musette* is full of variety and charm (Oxford Press).

Three short pieces that I have found most useful are *Three Liturgical Preludes* by George OLDROYD. Each is founded on a short theme of churchly character; they are expressive and will fit into many places in the services. I like them muchly (Oxford Press).

A Rhapsody on Reformation Hymn by Gatty SELLARS is a typical Gatty Sellars piece of ten pages that gives the works to the fine old tune "Ein' Feste Burg." It is easy, showy music that will appeal to a big following (Oxford Press).

Harry Wall again comes forward with an excellent edition of the fine *Toccata* in A by Henry Purcell (Cramer). This jolly piece was claimed as an early work of Bach; in fact it was included as such in the Bach Gesellschaft. Mr. Wall has given us a first-rate edition that deserves to become popular as a recital or service piece. Fairly easy, its nine pages are a joy to play or listen to.

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By the way, I have been having a number of letters regarding Mr. Wall's arrangement of the *Three Pieces from the Harpsichord Suites* of Handel (Novello); they seem to be making as big a hit as I predicted for them.

A Short Sonata by Thomas B. PITFIELD leaves me rather cold; its two movements strike me as being forced, the writing lacks inspiration, and the thematic material does not carry weight (Cramer).

Excellent in every way are the *Three Preludes based on French Melodies* by Clifford HARKER (Novello). Here are three short pieces, twelve pages altogether, of fairly easy music that will prove practical to all organists. They can be used either as preludes or postludes and I recommend them highly; the first, on the Rouen *Iste Confessor*, I like very much and have used often.

A *Toccata & Fugue* in Dm by Max Martin STEIN (Breitkopf & Hartel) follows too closely Bach's Toccata in F; however the composer has a mind of his own and writes brilliantly in a modern way. The work is tremendously difficult; I doubt if many organists would care to spend the time on it that a good performance would demand. It strikes me as being an elaborate piece of contrapuntal writing that deserves the attention of some of the leading recitalists. The same composer gives us a *Trio Sonata* in G, (Breitkopf & Hartel) and here again we are reminded of Bach. The writing is interesting; there is a veiled beauty about some of it that is fascinating. Given a good performance I believe the work would prove successful.

Books 1 and 2 of Gunter RAPHAEL'S *Orgelchorale* (Breitkopf & Hartel) contain enough pointless and repellent music to last for some time. Most of it seems to be labored and difficulties are made for pure cussedness. This sort of music seems to be typical of present-day Germany. I for one would as soon listen to a chorus of termites chewing up an old Bourdon sixteen-foot.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-canata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p—3 pages, etc.

3-p—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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JUNE 1939

No. 6

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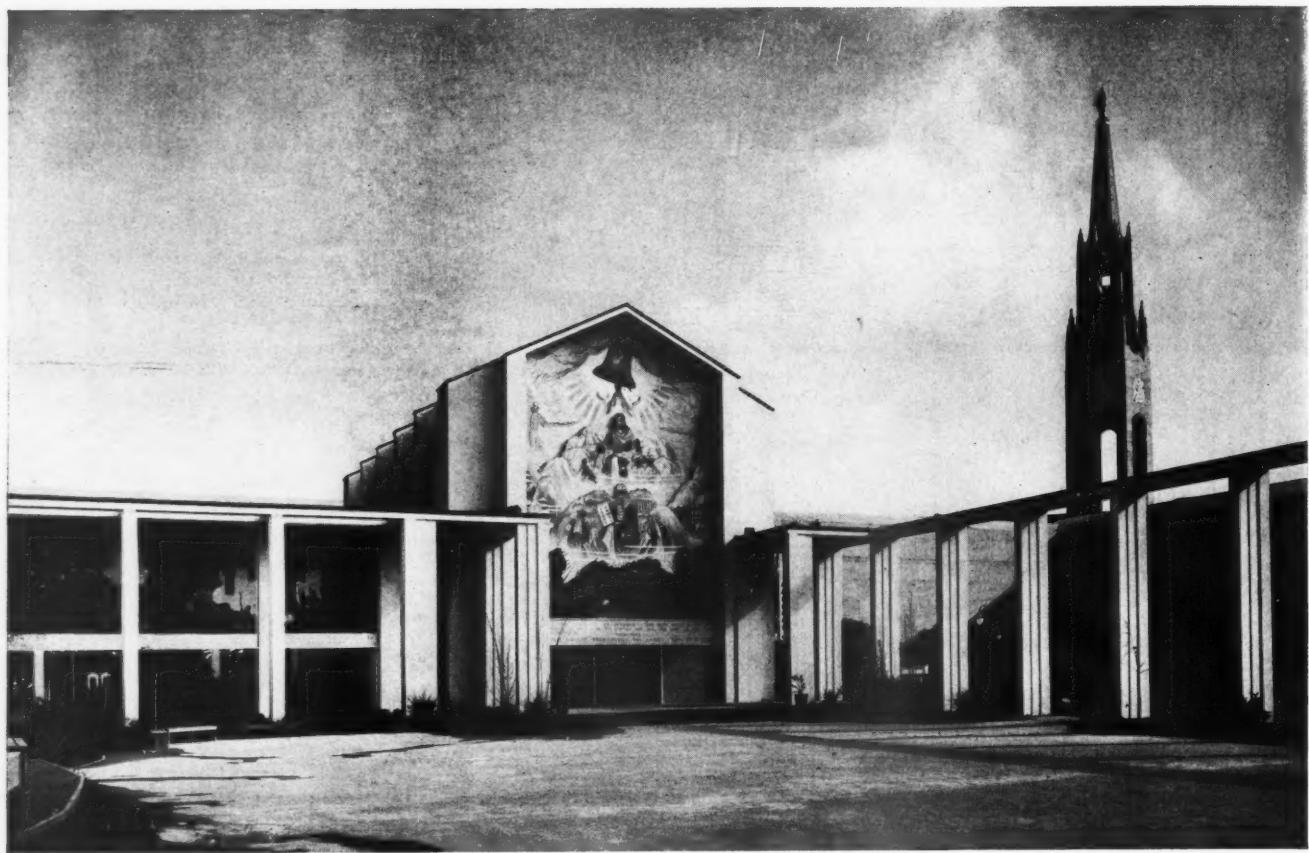
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THE AMERICAN ORGANIST

June, 1939

Effects of Four Variables on Tone

By Dr. C. P. BONER and R. B. NEWMAN

Analysis of Organ Tones: Article 7

In previous numbers of T.A.O., the Author has described experiments made in the Physics Laboratories of the University of Texas, in attempts to determine quantitatively the relation between harmonic development of organ pipes and their constructional features. Distinguishing characteristics of several of the tonal families have been measured and charted; the measuring technic has been described; the objectives and limitations of the work have been pointed out; and definite results have been reported regarding the relation between width of mouth and harmonic structure in Diapasons. This article is a further report of progress in the scientific investigation of tonal structure.

In accurate investigations of this nature, it is always necessary to isolate the several factors that combine to determine a tonal result, in such manner that the experimenter can study one factor at a time. Thus, in the study of mouth-width, it was necessary to maintain all measurements of the several pipes, other than mouth-width, strictly constant, in order that the change in harmonic percentages could be attributed directly to, and only to, the absolute mouth-width. Of course, when the organ-builder changes the mouth-width, he also changes the cut-up; but mouth-width and cut-up, individually and collectively, have large effects on harmonic structure; hence, experimentally, only one can be changed at a time if the experimenter wishes to localize the effect of structural change. In the experiments described in this article, the reader should note precautions of this type and how they serve to make the results definite.

Since publication (September 1938 T.A.O.) of the report on mouth-width, the entire analyzing apparatus has been rebuilt and improved. Following complete destruction of the original tower by a wind-storm, new towers of steel construction have been erected. The pipe to be analyzed is placed on one tower, while the microphone used to pick up the emitted sound is placed on the second tower. Each tower is 30' above ground, this height being desirable to eliminate reflection of sound from the ground in such manner as to destroy the accuracy of the data. Completely new measuring amplifying equipment has been constructed; and the entire equipment is capable, if desired, of detecting harmonics considerably below the limit of audibility of the average ear. However, in all results published in these articles, no harmonics are listed unless it is felt that they play an audible role in the timber-determining process. In order to reduce the effects of air currents on the pipes under test and on the microphone, multiple wind-screens have been developed,

Changes in harmonics that result from placing the Trumpet horizontally, increasing the pressure on a Diapason, slotting, and varying the weight of metal of the flue resonator—some of them quite surprising factors in their effect on tonal excellence.

which have the property of virtually eliminating wind effects inside their walls, although they have negligible effect on the passage of sound through their walls. Without such screens, air currents tend to throw the flue pipes off speech and also tend to disturb the ribbon of the microphone. Complete equipment has been incorporated into the amplifier assembly to allow the experimenter to calibrate all his equipment in a very short time.

EMISSION PATTERN OF PIPES

When the measuring microphone is moved from point to point in the sound field set up by an organ pipe, the analyzer shows a variable reading, even when all spurious sound reflections have been eliminated from the measurement. These "proper" variations measure what is commonly called the Emission Pattern of the pipe. To account for this pattern, it is only necessary to note that the sound intensity at any given point is due to sound coming from all parts of the pipe simultaneously; and the combined effect of all these "beams of sound" changes from point to point.

For example, a flue pipe emits sound principally from two places: the mouth and the top of the pipe; but it also emits sound (to a lesser degree) from the side walls, from the foot, from the chest, and from the feeders. In our experiments, we have no chest at all; the pipe merely sets directly on a hole in a board which closes the upper end of a 30' wind-conductor. We have thus minimized the sound radiation and resonance from chest cavities.

Nevertheless, the sound intensity at any given location of the microphone, or at any given location of an ear, differs from the intensity at other locations because the sound beams from flue-mouth and pipe-top interfere with each other in different degrees, sometimes additive and sometimes subtractive. In the case of reed pipes, most of the emission is from the top of the pipe; hence reed pipes show smaller variations in the emission-pattern from point to point than do flue pipes.

At a distance of 9' from a flue pipe (outdoors) the amplitudes of certain harmonics change as much as three-fold as the microphone is moved vertically through the height of

the pipe. For comparison purposes, all measurements on flue pipes are taken at a point 9' to 20' from the pipe (horizontally), with the microphone on a line passing through the center of the pipe. In the case of reed pipes, the amplitudes do not change more than 50% when the microphone is moved vertically through a distance equal to the length of the pipe.

For reed pipes, there is a considerable concentration of energy of the higher harmonics along the axis of the cone. Thus, if a reed pipe is turned so that it lies horizontal, considerably greater upper-harmonic amplitudes will appear along the axis of the pipe. It is not sufficient merely to make a 90° bend at the top of the pipe; in fact, all sudden changes in direction of the pipe-axis tend to reduce upper-harmonic amplitudes seriously. There is no doubt but that the organ builders can increase the upper-harmonic development (as heard by the audience) very considerably by devising a method of mounting his reed pipes horizontally and placing diffusing-vanes at the end of the conical resonator in order to diffuse the high-frequency beam. As an example of this principle, consider the analysis of a Trumpet pipe. With the pipe standing vertical and the microphone 9' to one side (a position similar to that of a listener to a pipe), 18 harmonics were measurable. When the pipe was placed horizontal, so that it pointed directly at the microphone, 59 harmonics were measurable. The accompanying table shows the percentages found.

TRUMPET'S HARMONICS

Column One gives the harmonics by number; Two gives their relative strength with pipe in vertical position; and Three the same in horizontal position.

1	100%	100%	21	...	3.2	41	...	1.2
2	96	71	22	...	2.8	42	...	.95
3	82	58	23	...	1.9	43	...	.86
4	55	50	24	...	1.5	44	...	.54
5	50	45	25	...	1.1	45	...	.78
6	45	66	26	...	.91	46	...	.4
7	35	49	27	...	.82	47	...	.2
8	31	49	28	...	1.1	48	...	.23
9	20	49	29	...	.77	49	...	.33
10	18	48	30	...	1.6	50	...	.53
11	15	38	31	...	1.4	51	...	.78
12	7.8	29	32	...	1.3	52	...	1.3
13	2.7	20	33	...	1.5	53	...	.32
14	2.1	10	34	...	1.3	54	...	.29
15	1.	5.2	35	...	.97	55	...	.63
16	.9	7.4	36	...	.7	56	...	.51
17	.7	6.6	37	...	1.2	57	...	.77
18	.2	4.	38	...	1.9	58	...	.87
19	...	3.7	39	...	1.3	59	...	.3
20	...	3.4	40	...	1.2			

Tests on the emission-pattern of Diapasons show that the emission of second harmonic (the octave) from mouth and from top of pipe tend to cancel when the measuring point is some distance away from the pipe, to one side. This result would be expected, since an open pipe is approximately one-half wave-length long. In all tests thus far made on flue pipes, the second harmonic has not obeyed laws that seem to apply to the other harmonics. The second is generally very erratic and is sensitive to small adjustments of the pipe. Apparently, unless some way can be found to reverse the phase of the emission from the mouth, or from the top, flue pipes will tend to be weak in second harmonic if both mouth and top emissions are of the same order of magnitude. It was noted in the previous article on mouth-width that the second harmonic did not follow the same type of law as did the other harmonics.

As would be expected from the nature of sound-wave propagation, rotating a reed pipe has little effect on the harmonic intensities at some distance from the pipe, even though, at one position, the opening in the cone is directed toward

the microphone. The effect of this rotation is measurable but is too small in general to be of importance in hearing. In fact, there is a little evidence that slightly higher harmonic intensities in the upper brackets are found when the slot is turned away from the microphone.

FREQUENCY OF VIBRATION

For normal blowing pressures, measurements show that the frequency of a flue pipe is higher than the frequency at which the tube resonates to an external sound. Thus, a pipe of 261.6 vibrations per second (when blown at normal pressure) will resonate to an external sound at a frequency of approximately 251 vibrations per second.

When a Diapason passes from the quiescent state into the steady-state of sounding, it passes through an interesting sequence of tones. This sequence constitutes the transient state of the pipe and is of considerable importance in determining the timbre. We are making a detailed study of this epoch in tone production, but the results tend to show the following sequence in the building-up of a Diapason tone:

1. As the pressure very gradually rises from zero, the first tone produced is the fundamental; it occurs very softly, at a frequency lower than the final value it will attain.

2. With slightly increased pressure, the fundamental disappears and the octave (second harmonic) takes its place, accompanied by a tone which is approximately an octave below the fundamental (a sub-harmonic).

3. With increasing pressure, the octave disappears and the fundamental reappears, still accompanied by the sub-harmonic which is rapidly changing in frequency.

4. Next, the fundamental disappears and the double-octave appears (fourth harmonic), along with the sub-harmonic, which now has a considerably higher frequency than it did in Stage 2.

5. Both the double-octave and the sub-harmonic now disappear, and are replaced by the twelfth (third harmonic) standing practically alone.

6. The twelfth now disappears and is replaced by a complex tone consisting of fundamental plus octave.

7. The fundamental fades out of the picture, leaving only the octave sounding.

8. Finally, the octave is apparently replaced by the fundamental, and the pipe has attained its final speech at normal pressure. Of course, other harmonics are present along with the fundamental, but the pitch is that of the fundamental at this stage.

TRUE HARMONICS: When a pipe is sounding at normal pressure, the partials are true harmonics; that is, their frequencies follow the series of whole numbers, 1, 2, 3, 4, etc. However, when the pipe is on the point of overblowing, no longer are the partials true harmonics. In fact, the extreme disagreeableness of a pipe that is about to overblow is due to beats between inharmonic partials. For example, consider the case of a Diapason voiced properly on 3" wind, but blown on 7 3/4" wind. This pipe was on the edge of the zone between the second and third harmonic over-blown conditions and the tone was both deafening and disagreeable beyond the imagination. The partials had the following frequencies:

PARTIAL	FREQUENCY	RATIO
1.....	271.5.....	1:1
2.....	532.....	1.96:1 (Not 2:1)
3.....	802.....	2.96:1 (Not 3:1)
4.....	1079.....	3.97:1 (Not 4:1)
5.....	1345.....	4.95:1 (Not 5:1)
6.....	1600.....	5.90:1 (Not 6:1)
7.....	1880.....	6.93:1 (Not 7:1)
8.....	2350.....	8.65:1 (Not 8:1)

As the pressure on a Diapason is increased (all other factors being held constant), amplitudes of the various harmonics change very rapidly. Thus, if a given pipe has been voiced on 3" wind, changing the pressure on this pipe will

markedly alter its harmonic development. Of course, at a different pressure, the voicer would normally change the pipe dimensions; but this test on a single pipe is intended to show what effect pressure has after the pipe has been properly voiced.

In FIGURE 1, the pressure, in quarters of an inch, is plotted horizontally, while the amplitudes of the various harmonics are plotted vertically. The graph is not plotted in percents but in actual amplitudes; the number 1000 indicates a pressure on the microphone of 1000 millidynes on each square centimeter (a millidyne is approximately one millionth of a gram). This pressure corresponds approximately to the pressure at the ear drum when listening to a fairly vigorous speaking voice about three feet away from the ear.

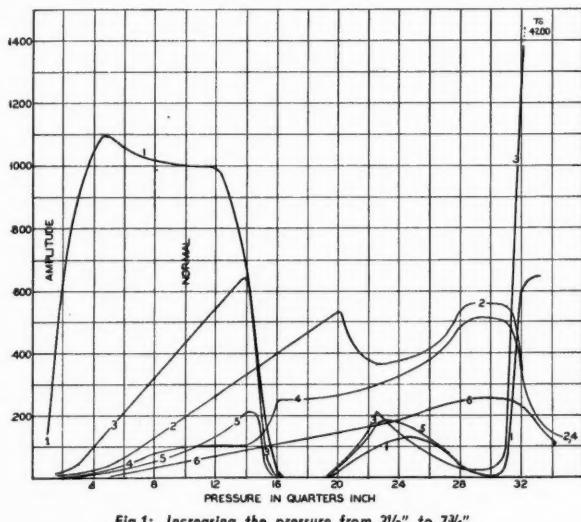


Fig.1: Increasing the pressure from 2½" to 7¾"

The pipe, in the case illustrated, was voiced on 2.5" wind; and it is interesting to note that this pressure (ten quarters) lies in the most stable region of the pipe with regard to its groundtone (the flat portion of curve 1). Curves for the other harmonics are marked with their respective numbers on the graph. The region from twelve to sixteen quarters is obviously an unstable, useless region for this pipe. Here, all odd harmonics are rapidly decaying, and slight changes in pressure mean large changes in amplitude. Note, however, that the even harmonics continue their rather uniform increase in amplitude through this discontinuous region of overblowing. In the region from sixteen to twenty quarters, the octave reigns supreme; the pipe is sounding its octave very clearly. In this region, all odd harmonics are virtually nonexistent. However, as the pressure is still further increased from twenty to twenty-eight quarters, the octave suffers considerable loss, while the third, fifth, and first harmonics come back into the picture. It is indeed interesting to hear the odd series of harmonics again take their place in the tone. From twenty-eight to thirty-one quarters, the odd series once more fades out, while the even series once more assumes the leadership. Throughout all the region from sixteen to thirty-one quarters, however, the pitch is essentially that of the octave. At thirty-one quarters, all even harmonics discontinuously disappear, the third harmonic rises to an amplitude four times as great as the fundamental had in the beginning, and the fundamental and fifth harmonics reappear at rather high amplitudes. The pitch is now that of the twelfth.

The frequency of vibration of reed pipes is a very complex function of tongue, tip, resonator, pressure, etc. In general, over the customary tuning range, the frequency is lower than that of either tongue or conical resonator. As the diameter of the cone bell increases, the frequency rises approximately

proportionally to the diameter, provided the effective length is kept constant.

As the mouth-width (absolute) of a Diapason increases, the frequency rises approximately proportionately. Thus, the length of the pipe must be increased proportionally to the mouth-width to maintain constant frequency.

HARMONIC STRUCTURE

EFFECT OF SLOTTING: Two pipes, identical except that one was made "dead length" while the other was slotted, were available. Measurements under magnifying glass indicated exceedingly small dimensional differences between these pipes. Measured differences in harmonic structure, therefore, are attributable to the effect of slotting.

EFFECT OF SLOTTING

Harmonic Number	Dead-Length Amplitude	Pipe Percent	Slotted Amplitude	Pipe Percent
1	650	100%	600	100%
2	150	23	180	30
3	160	24.6	155	25.8
4	60	9.2	70	11.7
5	22	3.4	30	5.
6	15	2.3	17	2.8
7	7	1.08	7.5	1.25
8	3	.46	3.5	.58
9	2.5	.38	2.	.33

Thus, the slotting of the pipe produced both higher percentages of harmonics up to the ninth, and, in most cases, higher numerical amplitudes. Both the increase in upper-harmonic amplitudes and the decrease in fundamental amplitude give added brilliance. It is well to remember that a pipe with high percentages of upper-harmonic amplitudes may be blanked by a large groundtone, either from the pipe itself or from a large flute.

Further work on the slotting effect is being done, and the final conclusions cannot be drawn until this work is complete. The effect of the slot is directly connected with the acoustical problem of filters, which has been treated at considerable length in the publications on acoustics. The application to organ pipes has, however, not been made, since organ pipes involve modifications in the usual filter theory.

EFFECT OF NICKING: Changing the nature of the nicking affects the manner in which the pipe passes through its transient state and has a large influence on the wind disturbance at the pipe mouth. These effects are easily observable without instruments. However, nicking would be expected also to influence the steady-state timbre of the pipe; and this influence is measurable with the acoustic analyzer. Tests are being made on the latter effect, but they are not complete. It appears, on the basis of preliminary tests, that light, fine nicking increases the second harmonic (the octave) considerably, and that heavy, coarse nicking considerably reduces the third harmonic (the twelfth). These results are only tentative; final conclusions must rest on a much larger number of tests.

EFFECT OF WEIGHT OF METAL: The weight of a given pipe depends both upon the material used and the thickness of the wall. It was thought desirable to make a series of tests in which the material used was common pipe-metal, while the wall-thickness was changed. Five pipes were used in this test, having weights 1.90 lb., 2.25 lb., 3.30 lb., 4.5 lb., and 7.3 lb. at middle-C (261.6 vibrations per second). All pipes were very nearly identical in all respects except weight; material used in each pipe was common metal. Wind pressure was 4".

FIGURE 2 shows how the amplitudes (in millidynes) of the first six harmonics changed with weight of pipe. The fundamental reached a maximum at about four pounds weight, while its amplitude was the same for the lightest and the heaviest pipes. The second harmonic (octave) continuously decreased as the weight increased, the decrease being rapid

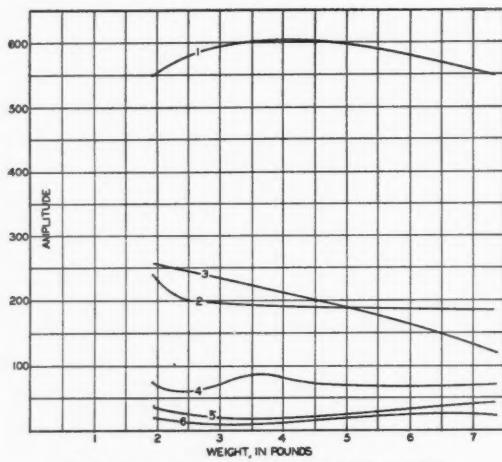


Fig. 2: Increasing metal-weight from 1.9 lb. to 7.3 lb.

at small weights. The third harmonic (twelfth) decreased linearly with weight. The fourth harmonic (fifteenth) curiously showed a maximum in the neighborhood of 3.5 pounds; otherwise, its amplitude was essentially independent of weight. Fifth and sixth harmonics changed little with weight.

In FIGURE 3 is shown the harmonic percentages for these five pipes. For each pipe, the harmonic amplitudes are shown as percentages of the fundamental for that particular pipe.

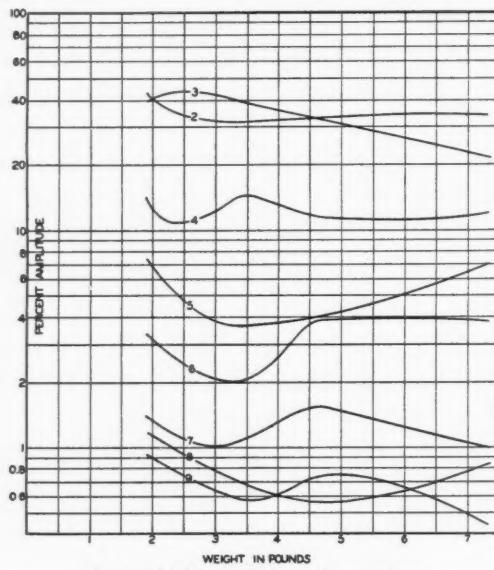


Fig. 3: Weight effect in harmonic percentages

The graph shows the decided superiority of the light-weight pipe for harmonic intensities. The heaviest pipe showed a tendency to increase harmonic percentages over the pipe of medium weight, although this conclusion obviously fails for several of the harmonics. The effects observed are not large effects; one may conclude that excess weight of the pipe is not justified from the standpoint of harmonic development, although it may be justified structurally, or on other grounds. To one who has thought that heavy pipes meant good solid tone (presumably a strong groundtone) the results will be disappointing.

[FIG. 3 shows harmonics No. 2 to No. 9. No. 1 is the groundtone, taken as 100% and therefore represented as the top horizontal line of the graph.—ED.]

EFFECT OF WIND-PRESSURE: Extensive tests are in progress on the effect of wind-pressure on harmonic development. In

FIGURE 1 were shown results of changing the pressure on a given pipe. The more interesting problem, from the practical standpoint, is that of finding out what change in harmonic development results when the voicer produces two pipes on two different pressures, each pipe properly voiced to get the best tone from the pipe on that particular pressure. Although much work remains to be done, the indications are that higher harmonic development results from employing lower pressures.

PRELIMINARY ANALYSIS OF A CHIMNEY FLUTE: Several theoretical investigators have attacked the problem of the Chimney Flute from a mathematical standpoint. We have made a preliminary analysis of this pipe and a complete analysis is contemplated. The results are essentially as shown in the table. The Chimney Flute has much the same type of acoustic spectrum as the Stopped Flute, except that the odd harmonics are very much stronger in the Chimney Flute.

CHIMNEY FLUTE Amplitude and Percentages of First Six Harmonics

1	500	100%
2	5	1
3	160	32
4	10	2
5	40	8
6	5	1

Pipes for this series of tests were especially made to our specifications by the Wicks Organ Co.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

- Herewith is a summary of summer courses advertised and described in previous pages for the current season:

American Conservatory, organ, choir-work, theory; Chicago, May 11 to Aug. 10; April page 135; May 169.

Grace Leeds Darnell, junior-choir work; New York, July 17 to 27; April pages 111, 132; May 151, 169.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 5; Jan. page 25; April 132.

Jacobs Summer School, specializing in choir work; Pawtucket, R. I., July 17-22; May pages 169, 171.

Pius X School, complete Catholic-liturgy course; New York, June 29 to Aug. 10; May page 169.

Hugh Porter, organ; New York, July 5 to Aug. 11; March page 97; April 132.

Edith E. Sackett, junior-choir work; New York, July 10 to 22; Feb. page 60; March 75, 94; April 132; May 169.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 26 to July 7; April page 114; May 148, 169.

Westminster Choir College, specializing in choir work, with organ; Los Angeles, June 26 to July 14; Northfield, Mass., July 25 to Aug. 13; April page 113; May 146.

Pietro A. Yon, organ; New York, June 1 to 30; March pages 74, 94; April 131, 132.

Longy Summer School

- The complete course covers all major instruments, voice, theory, languages, ear-training, sight-reading, memorizing, etc. E. Power Biggs personally conducts the organ work, in private lessons as well as class work, with lectures on practise methods, registration, repertoire, etc. Dr. Willi Apel will give a course of lectures on choral music of the 15th and 16th centuries, and Erwin Bodky gives a similar course on early keyboard music, with demonstrations on harpsichord and clavichord. Another advantage is the opportunity of combining summer music-courses with special work at Harvard, as the two institutions are within easy walking-distance of each other. Many concerts, lectures, and recitals both at the Longy School and at Harvard will be open to the public during the summer-course period.

Organ in Rushville Presbyterian Church

By Dr. WILLIAM H. BARNES

BEFORE describing the new organ I make a few comments on the happenings at the opening recital. Whether it was because all the 'movie' houses had shut down for the recital, or whether a well-advertised organist from Chicago was appearing, or for whatever other reason, the church was not only crowded, but the Sunday-school auditorium was also filled, as well as the choirloft and aisles. A very good proportion of the population of the town seemed to be bent on hearing the new organ. Of course they don't have such things nowadays, but in the old days there was always a large attendance at the opening of a new saloon. Perhaps the same species of curiosity induces people to flock to the opening of a new organ.

Be that as it may, the strain on the lighting system was apparently too great, and in the midst of my celebrated lecture on "How to tell the sheep from the wild flowers among the organ pipes," a fuse blew and the church was in darkness. Continuing to talk for several minutes, as the audience could still hear me, if not see me, I concluded a new fuse must have been provided, so I remarked "If some one would drop another quarter in the meter, I think we would have some light." Just then the lights came on.

During the course of the description of the pipes, I remarked that the orchestral woodwind and brass stops of the organ were more successful in their imitative qualities than the organ string-tones, because the tones of these reed voices, in both the instance of the orchestral prototype and the organ voice, were produced by wind blown through a reed with vibrating tongue. In the case of the orchestral instrument, the wind was furnished by the player's lungs, whereas the wind for the organ was furnished by the Public Service Co. of Indiana, by means of an electric blower. A very polite and distinguished-looking gentleman came up after my recital and said, "Dr. Barnes, I want you to know that we have a municipal power plant in this town." So one can't be too careful in what he says, and any regular reader of the columns I have written for T.A.O. for a good many years, will know that perhaps I am not always too careful in what I say.

To turn now to some serious consideration of this small three-manual Moller, it is installed in two chambers, quite wide (about 30') but very shallow (only about 6') across the front of the church. The organ is double-decked. As no pipes can be more than 5' back of the shutters, all the tonal resources get out into the church, without the aid of a shipping clerk; the effectiveness of the shutters is enormous. They are unusually tight-fitting, and the contrast between the total volume of the full organ with shutters closed and fully open is remarkable. Some organs have shutters which are so ineffective that the arguments of the unenclosed organ enthusiasts are added to. There certainly is no advantage, and many disadvantages to total enclosure, if the shutters don't really greatly subdue the tone when closed. When they are as effective as at Rushville, there is the great advantage of flexibility, as well as the expressive effect. Even if some of our more classic-minded players no longer believe in using swell-shutters for expressive purposes, they should still welcome the ability to use nearly any voice on one division as either accompaniment or solo against nearly any voice on a second division enclosed in the other chamber. In other words, the range of dynamics provided for each voice, in an organ with two or more effective swell-chambers, is so great that, for example, the Oboe with the shutters open may be artistically accompanied by the Great Diapason with the shutters closed. Similarly other combinations, otherwise

Analysis of Moller organ in the First Presbyterian, Rushville, Indiana, where unification, extension, total enclosure, and special care in the final finishing have produced an instrument that challenges the straight organ to compete if it can.

either totally ineffective or impossible, may be made not only possible but actually good on an organ totally enclosed in two effective chambers.

I dwell on this point, as it is most important in considering a small organ of the character we are describing. Many features, which if unenclosed would either have to be materially modified, or which would be thoroughly inartistic, come off with excellent effect when under complete and effective dynamic control. I believe we are now all agreed that low pressures are required for an unenclosed Great Organ, to make it even tolerable to listen to in the average auditorium. Higher pressures require enclosure, for comfortable results on the hearer's ears. At last we are finding these things out. Those builders who have persisted in unenclosed Greats, have now come to low pressures, and secure good results. Those builders who build organs which have few sets of pipes (and what builder doesn't have to do this in these days when churches are buying small organs, for the most part?) will, I think, satisfy more organists and more of the congregation if they use higher pressures and effective swell-chambers. I believe this matter of total enclosure, in the case of small organs at least, is most important. It has a great deal to do with the whole theory of their tonal design, and certainly with the scales and pressures employed.

The scheme being discussed is not mine. It came out of the Moller office. I strongly suspect Mr. Shulenberger's hand, rather than Mr. Whitelegg's. In a letter, my friend William King Covell refers to the scheme of this organ as "hardly a progressive specification, it seems to me." This seems very mild, coming from Mr. Covell. I admit it does not look progressive on paper, but I shall endeavor in the next few paragraphs to prove that the organ is, in reality, much more progressive than the printed stoplist would seem to indicate.

To be sure, there are in this organ (which has almost the same number of stops as I designed for Beloit, Wisconsin, another new Moller, described in the February 1938 T.A.O.) two unit flutes, a unit Dulciana, a duplexed Gemshorn, and, except for the Pedal Bourdon, a wholly extended and borrowed Pedal. Reactionary—to be sure. Against what I said in the third edition of my book in my chapter about borrowing and unifying stops—most certainly. Here is actual practise against theory. Once more we are confronted with the problem of what to do about the small organ. Stephen Stoot of Casavant Freres thinks all unifying should cease when an organ reaches more than six sets of pipes. Here is an organ with seventeen ranks plus Chimes, with considerable unifying and borrowing, and yet it is unquestionably a well-balanced, effective, flexible, comfortable, and wholly intriguing organ to listen to. I am willing to stake my artistic reputation on it. The answer, so far as I am concerned, is that when I listen to the straight organ enthusiasts, I am convinced of the wisdom and logic of their ideas, but when I sit down to design or play an organ of eighteen ranks, I am diverted from the path of true righteousness and theoretical correctness. Somehow I seem always to come out liking an organ designed in many essential particulars as the

RUSHVILLE, IND.			
FIRST PRESBYTERIAN			
M. P. Moller Inc.			
<i>Dedicated</i> , Nov. 21, 1938.			
Recitalist, Dr. Wm. H. Barnes.			
V-17. R-18. S-38. B-17. P-1309.			
PEDAL 4": V-1. R-1. S-6.			
16	Diapason (G)	Tremulant	HARP pf
	BOURDON 44	SWELL 5": V-7. R-7. S-11.	Chimes (G)
	Bourdon (S)	16 BOURDON 97	Tremulant
8	Bourdon	8 DIAPASON 73	COUPLERS 23:
	Bourdon (S)	Bourdon	Ped.: G-8-4. S-8-4. C.
16	Trumpet (S)	SALICIONAL 73	Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
GREAT 4": V-5. R-6. S-9.		VOIX CELESTE tc 61	Sw.: S-16-8-4.
EXPRESSIVE (with Choir)		4 Bourdon	Ch.: S-16-8-4. C-16-8-4.
8	DIAPASON 85-16'	2 2/3 Bourdon	Combons 21: P-4. G-4. S-4. C-4.
	FLUTE h 85	2 Bourdon	Tutti-5.
	Dulciana (S)	8 TRUMPET 85r16'	Crescendos 3: G-C. S. Register.
	GEMSHORN 73	OBOE 73	Reversibles 2: G-P. Full-Organ.
4	OCTAVE 73	VOX HUMANA 73	Tutti-Cancel.
	Flute h	Tremulant	Percussion: Deagan.
II	GRAVE MIXT. 122	CHOIR 5": V-4. R-4. S-12.	DEDICATORY RECITAL
	12-15	8 GEIGENPRIN. 73	Gigout, Grand Choeur Dialogue
8	Harp pf (C)	Flute h (G)	Bach, Jesu Joy of Man's
	CHIMES A-F 21	Gemshorn (G)	Wagner, Lohengrin Prelude
		DULCIANA 85	Rogers, Son. 1: Scherzo
		UNDA MARIS tc 61	Tchaikowsky, Sym. 6: Andante
		4 Dulciana	Mendelssohn, Nocturne
		2 2/3 Dulciana	Schubert, Beside the Sea
		2 Dulciana	Boellmann, Ronde Francaise
		8 CLARINET 73	Karg-Elert, Mirrored Moon
			Bach, Prelude & Fugue Bf

organ under discussion is laid out. There are several extenuating features to the scheme.

Note particularly the independent Diapason chorus on the Great. The pipes of this chorus all are of medium scale, with wide mouths and low cut-ups, and they produce a fine, bright tone. A clear-toned Flute Harmonic, and Dulciana and Gemshorn for the lighter voices, are all available on the Choir also, for flexibility.

The Swell Organ is a perfectly conventional Swell of four ranks of flue pipes (flute unified) and three ranks of reeds, so far as the stoplist goes in giving one an idea of its character. However, the Trumpet is a marvel in the ensemble and it not only puts class and fire into the full Swell but into the full organ. The broad-scaled Salicional and Voix Celeste are ideal organ strings. They have the best kind of blending qualities with the flute and are the least tiresome type to listen to for fairly long periods. One must necessarily listen to them, as they are the only true string-tones in the organ. The Diapason is a Geigen rather than the old Phonon type.

The unit Dulciana on the Choir justifies itself and, so far as I am concerned, needs no argument or apology, even when installed in much larger organs than this. There is a good build-up on this Choir Organ, and considerable variety is possible.

The Pedal Organ looks most unimposing on paper, but the sound it makes on the ears is far from unimposing. In fact, the Pedal is enormously effective. The extended Pedal reed (from the Swell Trumpet) is worth a great deal. I should like a soft 16' string, or 16' Gemshorn on the Pedal also, of course. This sort of stop would also make a good Great double. I used a 16' Gemshorn at Beloit. But one can't have everything, with limited funds. The essentials of a good Pedal Organ for the congregation to listen to are all here, even though they don't appear on paper in a very impressive light.

This organ was beautifully tone-registered, finished, and tuned, and was as smooth and beautiful as the most critical and meticulous organist could ask for. An organ so finished will show signs of this special care for many years to come. The absolute minimum of tuning is all the service this organ will require for a long time. The musical results will be a delight to the listeners during all these years.

Even though this organ harks back to those of fifteen years ago, so far as its stoplist goes, it is totally unlike such organs. It only looks like them on paper. It doesn't sound like them

at all. That is the reason for this description which has attempted to outline some of the differences. Instead of thick flutes, tubby Diapasons, scratchy strings, and blatty reeds, everything has been designed and scaled for clarity, cohesion, beauty, and majesty of tone.

If some of my readers do not think the specification is so good, I am willing to be shown if they can design a more effective, useful, versatile, and thoroughly musical organ costing the same money.

St. James Choir Commencement

• Bethuel Gross presented his St. James Choir School in the second annual commencement concert May 14 in St. James Church, Chicago. "All the music, with the exception of the organ music, was composed, conducted, played and performed by members of the St. James Choir School Classes," and there were ten choral works on the program. The School now has some 300 students; anyone, regardless of age or church affiliation, can obtain instruction in any or all branches of music. Says Dr. Thomas M. Pender, minister of the Church:

"In this day of political, moral, and social confusion, this Church has literally removed its coat and gone out into the highways and byways and helped people find themselves by contributing to lives that might ordinarily have been very drab. Our principal task has not been to make Methodists of them. We have merely tried to enlarge the mental and spiritual horizon of anyone who wished to come and take advantage of this Choir School."

Readers will find a complete description of the methods of the school in T.A.O. for November 1937 and April 1938.

Correction

• Our April page 164 omitted the names of two recitalists for the series in the Temple of Religion, New York World's Fair: Arthur W. Quimby and Melville Smith. This omission was probably due to the speed with which the list had to be compiled, as the names were not included in the data furnished T.A.O. Among the choral bodies providing programs, in addition to those on our page 164, are the choirs of the College of St. Elizabeth Convent, and Washington College. These errors were due not to the failure of any individual or individuals but to the conditions under which affairs of this kind must be managed.—Ed.

Arthur Hudson Marks

Former president of Aeolian-Skinner Organ Co. dies in Florida

WHILE playing tennis on the grounds of his Florida home at Palm Beach May 2, Arthur Hudson Marks died suddenly of heart attack in his 65th year; his friend in the game had walked to the end of the court to serve, and upon turning he saw Mr. Marks prone on the ground. Death had been instantaneous.

Mr. Marks, native of New England, graduated from the Lynn Classical School and entered Harvard in 1896, expecting to study medicine, but the chemistry end of it interested him so intensely that he became a protege of his chemistry professor and after finishing the second year of the course he left Harvard to become assistant chemist for the Boston Woven Hose & Rubber Co. He very early developed some ideas of his own, but found no opportunity to convince his employers that he was right until he became associated with the Diamond Rubber Co. as chief chemist, when he secured the necessary equipment to prove his ideas and patent the process—which he traded to the Company for a block of stock and became general manager and first vice-president.

His next problem was to find new sources of rubber, and again his persistence was rewarded and he secured "great quantities very cheaply" from a Mexican shrub. His "combination of scientific mind and great business ability" drove him to make further researches in rubber and in 1905 his Company provided a fund for the necessary experiments, and with the assistance of George Oenslager his ideas resulted within a few months in the discovery of methods of operation that have "saved the rubber companies millions of dollars yearly." Our American patent-laws are sadly defective; if Mr. Marks had wanted to patent his process he would have been compelled to make public all details of it; he was wise enough not to make that mistake, so for six years, from 1906, he set up an effective 'smoke screen' and by clever devices carried on his work in a way to prevent competitors from stealing it.

In 1912 the Diamond Co. and B. F. Goodrich merged in a fifty-million-dollar deal, and Mr. Marks was made general manager and first vice-president. In 1917 he withdrew from the Company and entered the World War as a lieutenant-commander in the navy, bureau of construction and repair, where he was still active in chemical matters—noxious gases, helium, etc.; in 1918 he was transferred to the army as director of chemical warfare service. Illness forced his retirement, and when he returned to active life he became vice-president of the Curtiss Airplane & Engine Co. After a period of retirement from all business interests other than organ-building, friends in the rubber industry again instigated his old interest and he returned as one of the board of directors of the Goodrich Co., becoming vice-chairman of board in 1937. He was also a director of the International B. F. Goodrich Corporation and a director of the Goodrich Rubber Company.

Mr. Marks, thus devoting his major activities to other than music realms, none the less has written his name in large letters across the history of the organ world. He always liked music, especially the organ. The ownership of a 3-33 organ in Locke Ledge, his Yorktown Heights home, increased that interest, and he began to devote increasing funds to the maintenance of the business; the result was that when he returned from the War and began to readjust his activities he was in control of the Ernest M. Skinner Company and in 1919 changed the name to the Skinner Organ Company, which it remained until 1932 when, by absorbing the organ division of the Aeolian Company, he changed the name to Aeolian-Skinner Organ Company, which it now remains and of which he was president until, as already stated, his interests in the rubber industry, along with his need for more leisure, induced

him to resign, April 14, 1939, turning over the reins to George L. Catlin with whom he had formed a warm friendship during the days of the War and whom he had installed as treasurer of the Company in 1922. Mr. Catlin, a Yale graduate, had been specializing in finance and management, and had been controller of the Locomobile company prior to his own entrance into the War (in the department of naval construction).



The late Arthur Hudson Marks in his prime

Mr. Marks' interest in the organ began to take definite shape as early as 1916. For some years it was his only interest, and to his genius must go the credit for guiding the Company's destiny safely through the past difficult years. Undoubtedly his own early experience in developing new processes in the rubber industry made him especially receptive to the new ideas which G. Donald Harrison has proved with such distinguished success in the realm of organ design and voicing, for without Mr. Marks to back him, nothing could have been done with such speed and certainty.

Mechanically, as well as artistically, Mr. Marks took no interest in the organ other than to supply unlimited support to merit wherever he found it. He did however interest himself in the organist's problem of broadcasting. Beginning in 1923 the organ in the Company's Fifth Avenue Studio was extensively used for broadcasts of better organ literature and Mr. Marks set himself to the task of making the organist hear the organ just as his public was hearing it. This involved a duplicate console in a room removed from the organ, picking up the tones by microphone and playing them back to the organist himself by radio, with a supplementary visible indicator of that rather troublesome element of dynamics so that the organist could see whether he was in danger of playing either too softly or too loudly. Upon his development Mr. Marks secured a patent which he later successfully defended in court against infringement.

Mr. Marks' career in the organ world is a splendid example of the impotence of the artist and individual workman. Every organist playing an instrument produced by his factory,

every workman in that organization owes Mr. Marks a debt of gratitude; without him and the organization he held together there would have been no factory to work in or tools to work with whereby to earn wages and produce instruments for others to buy and play. In these days these fundamental truths are all too often forgotten in the mad scramble to deplore wealth and exalt socialism. Honor to Arthur Hudson Marks for what he did.

Funeral services were held in the Church of the Incarnation, New York; interment was made in Woodlawn Cemetery. He is survived by his widow, a son, and a brother.

San Francisco Exposition

Organ by WICKS

Briefly described by Theodore Strong

SAN FRANCISCO is having an international exposition; if it had as good a publicity director as the New York World's Fair has, everyone in the world would know much more about what San Francisco is doing. Our thanks to the Wicks Organ Co. for the information presented here and for the photograph of the San Francisco Temple of Religion.

Theodore Strong, a member of the committee of the Temple of Religion & Tower of Peace, says the Wicks Organ Co. was selected by his committee to build the organ, and that though the two chambers provided for the organ were each only 7' 9" wide, 5' deep, and 10' high, the organ was so installed that visitors can enter the chambers and, with the help of glass panels, see the patented Wicks direct-electric action in action. In defense of the committee's idea of having a small rather than a large organ on display, Mr. Strong says:

"There is no point in showing something which not more than one church in a thousand can afford. We must view these things from a sensible standpoint. The automobile manufacturers, radio industries, and so on, could show custom-built models costing thousands of dollars, but who would buy such equipment? The committee wanted an organ that would interest everybody and I think we got it." He goes on to point out how easy it is to make fine music with the unlimited resources of a large organ, and how easy to make a large organ successful; the true test, thinks Mr. Strong, is in building a very small organ and making it equally artistic, or in playing a successful recital upon a small organ—views the profession recognizes, but sometimes forgets.

In defense of unification, Mr. Strong says the unifying as done in this organ represents about \$500. added cost, and since his comments have the endorsement of the Wicks Organ Co. we put the straight and the borrowed materials into two separate stoplists for emphasis.

It must be remembered that this is purely a theoretic stoplist representative only of cost; an 8' organ such as this would probably not be wanted by any purchaser today. To this basic organ, says Mr. Strong, the purchaser could secure nineteen borrowed stops for \$500. more.

If these nineteen borrows could be secured at no greater cost than five hundred dollars, the practical organist would undoubtedly demand them. Turning from purely speculative problems, Mr. Strong says of the organ as built:

"This is an organist's organ, utilizing the advantages afforded us by electricity. Try to visualize how much more effective a recital would be on this flexible organ of thirty stops than on a straight organ or but eleven. There can be no objection to unification when it is thus used judiciously and built economically. Organists who visit the Exposition will miss something if they fail to inspect this creation. The organ was designed with the idea of providing the maximum

in flexibility, and here the Wicks direct-electric action came into excellent use."

THE BASIC ORGAN

PEDAL	Dulciana 61 Chimes 25
16 Bourdon 32 <i>St. Flute (S)</i>	SWELL 8 Stopped Flute 61 Salicional 61
Trombone 32	Vox Celeste tc 49 Cornopean 61
GREAT	BORROWS FOR \$500.
8 Diapason 61 Claribel Flute 61	Dulciana
	2 2/3 Dulciana
	2 Dulciana
	SWELL 16 St. Flute 8 Dulciana
	Chimes 4 St. Flute
GREAT	16 Dulciana 8 Salicional 4 Diapason 2 2/3 Dulciana
	Claribel 2 St. Flute

In addition to the Wicks organ there is a Wurlitzer in the Auditorium Building where such entertainment as The Follies and Ziegfeld Girls is presented. In the Homes & Gardens building there is a miniature Mormon Tabernacle in which brief illustrated lectures are given to the accompaniment of music provided by the Everett Orgatron. Both the California State Building and the San Francisco Building have Hammond electrotones, used as occasion arises, and there is also a Hammond electrotone in one of the cocktail bars.

The confusion and difficulties attending such events as an exposition have held the organ to almost complete inactivity, though it is hoped that Mr. Strong will present some recitals on the Wicks organ in the Temple of Religion before the Exposition ends.

Here we have a small unit that has passed the penny-pinching stage and gone a fair distance toward something intensely practical and yet economical. It has two 16' Pedal stops—and two 16's is an absolute minimum, if we talk about music at all. Its Pedal also has the invaluable 8' Dulciana and Salicional. Its Great has one of the most practical of all units, the Dulciana, superior to any kind of a flute for unifying purposes; the 2 2/3' Dulciana will be especially useful, both in the Great and Swell. And another most practical feature is the presence of both the Dulciana and Salicional at 8' on both manuals. Classing the Dulciana as of string usefulness, the Great has two flutes and six strings, the Swell four flutes and six strings; any organist who dislikes a hoity organ will appreciate the importance of these figures and what they mean in the daily job of getting music out of an organ. With pipework located apart and a detached console, this would make a superior organ for the organist's own studio.—T.S.B.

SAN FRANCISCO, CALIF.

EXPOSITION TEMPLE OF RELIGION

Wicks Organ Co.

V-7. R-7. S-30. B-21. P-571.

PEDAL: V-0. R-0. S-8.

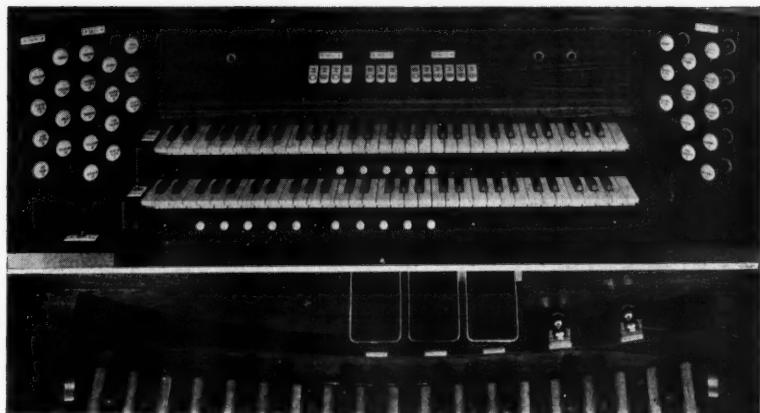
16	<i>Claribel Flute (G)</i>
	<i>Dulciana (G)</i> (with 12 reeds)
8	<i>Claribel Flute (G)</i>
	<i>Stopped Flute (S)</i>
	<i>Dulciana (G)</i>
	<i>Salicional (S)</i>
16	<i>Cornopean (S)</i>
8	<i>Chimes (G)</i>

GREAT: V-3. R-3. S-11.

EXPRESSIVE

16	<i>Dulciana tc</i>
8	<i>DIAPASON 73</i>
	<i>CLARIBEL FLUTE 85-16'</i>

	DULCIANA	85
4	Salicional (S)	
	Diapason	
	Claribel Flute	
	Dulciana	
2 2/3	Dulciana	
2	Dulciana	
8	CHIMES 25 (Deagan)	
	Tremulant	
Swell:	V-4.	R-4.
		S-11.
16	Stopped Flute	tc
8	STOPPED FLUTE	85
	Dulciana (G)	
	SALICIONAL	85
	VOIX CELESTE	tc 73
4	Stopped Flute	
	Salicional	
	Voix Celeste	
2 2/3	Dulciana (G)	
2	Stopped Flute	
8	CORNOPEAN	85r16'
	Tremulant	
Couplers	13:	G-P-8-4. S-P-8-4. G-G-16-8-4. S-G-16-8-4.
S-S-16-8-4.		
Combons	12:	P-4. G-4. S-4.
Combon-Coupler:		Pedal to manual.
Crescendos	3:	Great, Swell, Register.
Reversible:		Full-Organ.
Cancels	3:	Pedal, Great, Swell.



Wicks organ at San Francisco Exposition



Hymns Again

By ROWLAND W. DUNHAM
Associate Editor, Church Department

ANOTHER subscriber now raises the question of proper organ accompaniment for congregational hymns, and I am asked for some answers. In May 1937 I discussed hymn-singing, with a paragraph devoted to the organ's part in it. The subscriber who now raises the question has been playing the tunes exactly as written in four parts with moderate to full organ in a perfectly rhythmical and straightforward manner. A former teacher of his had proceeded to criticize rather severely this procedure. This older professional maintained that the texts sometimes called for colorful treatment, with sudden changes of dynamics to induce the so-called expressive style of singing.

To attempt this kind of playing for congregational accompaniment is, of course, something which few of us advise or even condone. It presupposes that a hymntune is primarily a musical composition, per se, and amenable to the same approach as a choral work. It cannot be too strongly stated that such is not the case. Many old-timers think that hymntunes are musical art. They never were, of course, though some may have some incidental musical merit—few, mighty few!

The true setting for a religious poem should be dignified, uplifting, and truly worshipful. Any attempt to sentimentalize or secularize the tonal treatment is not only inappropriate but positively sacrilegious. When we are faced with the necessity of playing music which is essentially of this objectionable character there is only one solution. Play it in such a manner as to minimize the incongruities—i.e. precisely as the young man in question suggests.

As another organist says, "So long as we have sloppy hymns and sloppy hymn-playing, the church will tend to be wishy-

washy. If we can gradually eliminate these unworthy hymns, and perform such as we retain with something like a deep vigor, I believe it would be very helpful." To all of which I heartily subscribe.

Partsong hymntunes are a heritage we have to contend with. The Victorian era in England left in its wake thousands of so-called hymntunes which would have been better suited to secular poems. That age was saturated with a sentimentalism so thoroughly satirized in Gilbert & Sullivan's "Iolanthe." This music was as shallow as some of the poetry. In America we followed the prevailing British fashion, and still cling to it while English musicians are trying to bring about a reformation. Some of us are lending our modest support to a movement which tends to restoring plainchant melodies, German chorales, and worthy hymntunes of whatever source.

Unison singing, as I have so frequently suggested, is one reform worth instituting. This, however, must not be an excuse for over-ornate organ elaboration, especially in the direction of rhythmical and chromatic speculation.

Of course there is always the group that says the old-time methods are good enough for them. There is nothing to be said which will change their minds. Only last week I read an article containing some remarks about hymns recommended for children. To my horror I noted the old Sullivan "hurdy-gurdy" tune to "Brightly gleams our banner." This jig would better suit a chorus in "Pinafore," as we all realize. How an intelligent man could recommend such a monstrosity as an ideal hymn for children to sing as part of their religious worship is beyond me.

If the various hymn societies would devote their time and zeal to an investigation of the actual conditions, instead of telling us how we should encourage the singing of third-rate music (or worse), we might have a renaissance in America—which would be quite worth while.

From Two University Organists

• Of course this doesn't hurt the organ world at all and we should not mention it, but here it is anyway:

No. 1: "We have a political mess here. Where we expected better things the new state treasurer has impounded all the University money and threatens to spend it on relief and the penitentiary. We hope to get a supreme court injunction on him. Perhaps I shall not have a job by next month."

No. 2: "Eight years ago conditions forced drastic economic reductions in our state. Our politicians cut state running-expenses up to 8%, but when they came to the state schools 40% was chiseled off. To make matters worse, they passed a law fixing instructors' salaries at \$2000. maximum and college presidents' at \$3000..... One of the few profitable enterprises in this state are the privately-owned mills; but the state-owned mill lost \$650,000. last year. State beer-inspectors get \$250. a month plus a car and all traveling expenses, but the college presidents get only the \$250. Perhaps in our state an education is a liability."

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Neglected Concert Pieces

A LIST of pieces of organ music written by Americans and ideal for recital was started in the July 1938 issue; half the alphabet was covered; here is the rest of it. As before, transcriptions are ignored because they contribute little to the development of organ literature; we confine it to Americans because too many are still ignorant of American repertoire.

These compositions are superb concert music; other equally meritorious works on the programs of others, but not known to me personally, are not included; I merely recommend pieces I myself especially like. And I am asking my personal friends to go take a walk somewhere while I base this list not on personal friendships but on concert merit alone.

The publishers: g—G. Schirmer, h—H. W. Gray, j—J. Fischer & Bro., o—Oliver Ditson, s—Clayton F. Summy, vh—Flammer.

CAPRICES & SCHERZOS

Macfarlane, Scherzo Gm, 9p. e. g-1905. A great deal can be done with the first and third sections if the player is not misled into the gumminess of legato when what is needed is a crisp staccato in the righthand part; try it on strings and Celeste, 16-8-4.

Gordon Balch Nevin, Will o' the Wisp G, 6p. me. s-1914. The whole thing is at the mercy of registration. I've heard it stupidly played on flutes. Its effect must be mysterious and infinitely delicate. That calls for Celestes, perhaps the Vox without Tremulant, pianissimo 16' string and 4' Celeste.

Rogers, Scherzo Bm, from Sonata 1, 6p. me. g-1910. Something of unusual charm; instead of the mixed (and spoiled) colors suggested, I like a clear sparkling flute, delicate and rich, for the melody. Though I have not personally experimented with Mr. Rogers' second and third Sonatas, I think they have possibilities on a par with Widor and Vierne, though without the long dry passages current in the French works.

Yon, Minuetto Antico e Musetta A, 7p. me. j-1918. Melody and rhythm combine to produce genuine charm. As usual, much depends upon the registration, and this time also upon a player's sense of rhythm and rubato.

FANCIFUL & PICTURESQUE

Macfarlane, Spring Song A, 7p. md. g-1909. Given attractive color, here's another gem. On my instrument I found what I needed in 8' Voix Celeste, Muted Viole, Aeolian, 4' Harmonic Flute, 8' Vox Humana, and Vox Tremulant; and on the enclosed Great, 8' Doppelfloete mp with 1 3/5' Tierce mpp.

Gordon Balch Nevin, l'Arlequin Gm, 6p. me. j-1917. If a clown tried to be pedantic he would be a fizzle; the success of this famous piece depends entirely upon how much registrational imagination the player has.

Shelley, Scherzo-Mosaic E, 6p. md. g-1909. A tone-picture of a dragonfly, and something spicy for the organist who can paint in vivid colors.

Stoughton, In Fairyland, a suite, 21p. md. o-1919. The three movements are Enchanted Forest, Idyl, March of Gnomes. It's one of the finest things of the kind ever written for any instrument.

Swinnen, Chinoiserie, md. j-1921. Here is another gem. Music of this kind that successfully paints its picture is invaluable to any concert organist capable of playing it. The best that can be said of most of the music put on their recitals by our high-brows is that it is pedantic; it's rarely interesting from any other viewpoint. And that of course ignores the audience's rights. He who ignores such a thing as Chinoiserie may be a church organist and he may be a good technician, but he's not a concert organist.

Ungerer, Frere Jacques Dormez-Vous G, 5p. e. j-1930. A bit of semi-humorous music, the humor largely in the idea of catching Brother Jacques napping on the job, the music itself being reposeful and infinitely charming. Chimes play a most important role.

Weaver, The Squirrel, j-1926. This one has been widely used. Given the right registration, it depicts its subject beautifully. Music of this kind always says something to an audience.

Yon, La Concertina Ef, 6p. e. j-1921. A humorous suite imitating the concertina, and Mr. Yon is just the man who knows how to do such things on the organ. Are there others capable of doing it?

Yon, l'Organo Primitivo C, 8p. me. j-1918. This one is perhaps the most used of all Mr. Yon's works. It imitates the 'barrel-organ' beautifully. Registration? One flute, Mr. Yon says.

MELODY & HARMONY PIECES

Macfarlane, Evening Bells & Cradle Song D, 6p. e. g-1912. As lovely a melody as was ever written; Chimes to introduce it, and Chimes throughout for accent.

McAmis, Dreams Df, 4p. e. h-1929. A lovely melody interrupted in the middle section by a fanfare; many excellent recitalists have used this. The trouble with music of this kind is that it needs imagination, and if a player is merely a mechanic when he ought to be an artist, his audience is painfully aware of his deficiencies.

McKinley, Cantilena C, 6p. me. j-1921. A lovely classic melody, beautifully handled. I should include Arabesque also, among the fanciful, for it looks like splendid material; however, I never played it in my day because I had comparatively little use for concert materials and never got around to it.

George B. Nevin, A Shepherd's Evening Prayer Ef, 3p. e. vh-1918. If simplicity were a crime, Handel would long ago have been hanged for his Largo. This is simple, but it's genuine.

Russell, St. Lawrence Sketches: 1. The Citadel at Quebec; 2. The Bells of St. Anne de Beaupre; 3. Song of the Basket-Weaver; 4. Up the Saguenay. All published by J. Fischer & Bro. between 1921 and 1937. They constitute a set of tone-pictures and it is difficult to say which is the best, for all are of unusually high quality, both in workmanship and in content. They don't teach us how to play music like this in a conservatory; its playing must spring from the heart, just as the music originally did. Anyone who knows the value of strings and woodwinds (in either organ or orchestra) will have a chance to show what he's made of when he tries these four pieces.

Deems Taylor, Dedication Ef, 6p. e. j-1924. We break the rule here because this composition is so ideally suited to

the organ and because its composer is the most important at work in America today, with various orchestral works and two operas to his credit. It's a grand piece of organ music even if it was originally conceived for orchestra.

Yon, Echo G, 4p. e. j-1918. A double-cannon in unison, and as lovely a piece of melody music as one could want.

Other than in such a series of recitals as Mr. Biggs gave in Harvard University and Mr. White in the Church of St. Mary the Virgin, where the purpose is not at all entertainment, the organ recital should consider the layman first, the professional second. If the public is invited to come to learn, not to enjoy, we should except also such recitals as are played for conventions. But if we want to make friends for the organ, we should exclude the public from such recitals; or at least warn them that the purpose is not musical enjoyment but clinical investigation of repertoire.

There are many American works I'd like to see in my list, but for the last fifteen years of my career as an organist I was burdened with editorial duties which took first consideration, so that my organ repertoire was chosen for its value in the church service, not on the recital program. Among such hopeful works I would include the Jepson and Rogers Sonatas. Mr. Farnam had time enough and technique enough to learn any work he found interesting, and in that way he unearthed some real gems—works all other Americans were afraid to attempt or too limited in their registrational sense to play successfully. Now we need another Farnam to do for our most serious composers the work that stopped with Mr. Farnam's death.

It is strange that every American concert organist is sure the foreign concert organist is no better than the American, but at the same time most of us are provokingly satisfied to believe it's another story when it comes to the American composer. The fact of the matter is that the American composer is not in the least behind the American performer.

Another human failing is the frequency with which an American composer will put his own compositions on his own recital programs but won't put the compositions of other American composers alongside his own. Why?

Maybe some day the Guild will help this excellent work by requiring American compositions exclusively on all its examinations, Associate and Fellow. That would be a big step in the right direction; it would compel the timid young organist to stop believing all he's been falsely taught, and dig in to learn a little for himself about American composition. Any organist, good, bad, or indifferent, can get by with

a Bach composition or two; it's only a real master who can play a Jepson Sonata.

Anyway there's nothing to be down-hearted about. Conditions are much better today than they were a decade ago.—T.S.B.

Organ Blowers & Vacuum Cleaners

- The Spencer Turbine Co.'s Orgoblo has long been well-known in the organ world; not so well known among us is the Company's vacuum-cleaning system, also the leader in its field. A booklet devoted to the various fields covered by Spencer vacuum-cleaning systems has been issued. The system applies economically to all buildings, from modest homes up to such structures as the Empire State Building in New York City. "The Spencer Stationary Vacuum Cleaning System consists of a motor-operated vacuum producer, a separator located in the basement, and a piping system leading to vacuum inlets conveniently located in all parts of the building." More than ten thousand Spencer systems are in use today, cleaning areas from a thousand to a million square feet; some of them have been in service more than a quarter of a century. The booklet gives interesting facts about the performance of the Spencer systems.

Rugs and carpets last 20% longer and the cost of cleaning an office building is 25% less. One user saves a quarter of a ton of coal each day by the special attachment to clean the boiler tubes. One store reported 40% less time for cleaning, twice as much dirt collected, much less wax required for waxed floors, and mopping time reduced 50%. Macy in New York and Wanamaker in New York and Philadelphia are Spencer-equipped. All Statler-operated hotels are Spencer-equipped. "90% of our 597,000 square-foot area is linoleum—cleaned every night by 67 women—and we save \$15,000 a year," one office building reported. Radio City Music Hall is Spencer-equipped. The homes of all the DuPonts in Wilmington, Edsel Ford in Grosse Pointe Shores, and Harvey Firestone in Akron are all Spencer-equipped.

The Spencer vacuum machine operates the same as the Orgoblo, with the wind-direction reversed. Installations range from $\frac{3}{4}$ h.p. to 100 h.p., depending upon the size of the home, church, or office-building. Since all dirt and dust go by pipes to the basement, churches that are thus Spencer cleaned have less trouble with organ servicing; there is no dust to get into the reeds or action.



ZION LUTHERAN CHOIRS
Fort Wayne, Indiana

George Gerhard Arkebauer, Chormaster
Clare L. Edwards, Organist
Five choirs, Easter, 1939

OTTAWA, ONTARIO
 ST. ANDREW'S PRESBYTERIAN
Rebuild by Casavant Freres
 Organist, Carman H. Milligan
 Dedicated, Jan. 26, 1939, Dr. Charles Peaker, recitalist.

	PEDAL	
32	Diapason	Gamba
16	Diapason w	Aeoline
	Diapason m	Voix Celeste
	Bourdon	Octave
	Bourdon (S)	Fl. Traverso
	Violone	Piccolo
8	Dulciana	Cornet
	Octave	Sesquialtera pf
	Flute	Fagotto
	Stopped Flute	Cornopean
	Cello	Oboe
	Dulciana	Vox Humana
4	Flute	Tremulant
III	Mixture	CHOIR
16	Trombone	Dulciana
8	Tromba	Violin Dia.
	GREAT	Melodia
16	Diapason	Dulciana
8	Diapason-1	Unda Maris pf
	Diapason-2	V. d'Orchestre
	Doppelfloete	Flute d'Amour
	Gamba	Violina
4	Principal	2 2/3 Nasard
	Flute h	2 Flautino
2 2/3	Twelfth	1 3/5 Tierce
2	Fifteenth	IV Dulciana Mixt.
III	Mixture	8 Clarinet
8	Trumpet	Tremulant
4	Clarion	SOLO
	SWELL	Grossfloete
16	Bourdon	Rohrfloete
8	Diapason	Cello
	Stopped Flute	Flute h
	Clarabella	Tuba Mirabilis

The church dates from 1828. The original organ, built by S. R. Warren & Co., was rebuilt and enlarged in 1911

by Casavant Freres, and late in 1938 was again rebuilt and enlarged by Casavant. Says Mr. Milligan: "The chief aim of the reconstruction was to have, on the one hand, a well-balanced chorus of tone from the lowest to the highest mutation, and on the other hand to achieve as much character in individual ranks as was consistent with the first requisite."

We regret that Mr. Milligan gives no technical details, merely the names engraved on the stops; there are 27 combons. The instrument is interesting for its history and the importance of the church, as well as for itself.

An Unexpected Clokey Coldness

• No doubt they got the story slightly mixed, but the Claremont Courier reports it and a T.A.O. reader passes it along to posterity; says the C.C.:

"A piano tuner who services the college instruments had failed to complete his work on a Bridges Hall piano, so the story goes, and went back later to finish. He was working on the back of the thing when Joe Clokey came in. The tuner, an old acquaintance, spoke to him pleasantly and was surprised to receive no reply. He brooded awhile over Mr. Clokey's omission of the usual pleasant greeting and then decided to make him react. The tuner reached around and tugged at the Clokey leg. Still no word.

"Then he stood up to find out what was the matter. The auditorium was filled with people. Mr. Clokey was giving a recital."

Oddities in the News: Boys Will Be Boys

• Six or seven youngsters, ages 1 to 14, angered at being ejected from Boy Scout meetings in the Independent Presbyterian Church, Birmingham, Ala., took matters into their own hands, surreptitiously entered the church and began to remove pipes from and otherwise damage the organ. Nearby residents heard sounds, not resembling a sermon, emanating from the church, gave the alarm, and got the boys safely locked within the building so as to be easily apprehended. Which they were, and six or seven negligent fathers and mothers in Birmingham now have the privilege of paying jointly the \$2000. estimated damage; a little plain decency in bringing their children up to be children instead of brats would have saved them this loss. The organ is a \$28,000. instrument," if we can believe the newspapers, installed in 1925.

ST. LOUIS, MO.	
BETHANY EVANGELICAL	
<i>Geo. Kilgen & Son Inc.</i>	
Built, by Kilgen in 1914	
Rebuilt, December 1938	
Organist, Julius Oetting	
V-33. R-37. S-41. B-5. P-2194.	
PEDAL 5": V-3. R-3. S-8.	
16 DIAPASON 44	
BOURDON 56	
Bourdon (S)	
Cello	
8 Diapason	
Bourdon	
CELLO 44	
4 Bourdon	
GREAT 5": V-9. R-11. S-11.	
UNEXPRESSIVE	
16 DIAPASON 61	
8 DIAPASON 61	
EXPRESSIVE	
8 DOPPELFLOETE 61	
GAMBA 61	
4 OCTAVE 61	
FLUTE h 61	

2	SUPEROCTAVE 61
III	MIXTURE 183
	12-15-19
8	TRUMPET 61
	HARP 49
	CHIMES 25
	SWELL 5": V-13. R-15. S-13.
16	BOURDON 61
8	DIAPASON 61
	ST. FLUTE 61
	SALICIONAL 61
	VOIX CELESTE 49
	AEOLINE 61
4	FL. TRAVERSO 61
	VIOLINA 61
2	FLAUTINO 61
III	DOLCE CORNET 183
	12-15-17
8	CORNOPEAN 61
	OBOE 61
	VOX HUMANA 61
	Tremulant
	CHOIR 4": V-8. R-8. S-9.
8	VIOLIN DIA. 61

DULCIANA 61
UNDA MARIS 49
MELODIA 61
QUINTADENA 61
FLUTE D'AMOUR 61
PICCOLO 61
CLARINET 61
Harp (G)
Tremulant

COUPLERS 22:

Ped.: P-4. G. S. C.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.

Combons 30: G-6. S-6. C-6.
 Tutti-12. Manual combons control
 Pedal also.

Crescendos 4: G. S. C. Register.
 Reversibles 2: G-P. Full-Organ.
 Cancels 5: P. G. S. C. Tutti.
 Percussion: Deagan.
 Blower: 5 h.p. Orgoblo.
 Stop-tongue console, detached on 35' cable.

Dedicating an Organ

A responsive service

● On May page 170 will be found the stoplist of an assembled unit organ in the First Methodist, Dufur, Ore., dedicated March 26, 1939; the Rev. Ralph Emerson Smith is pastor, Dorothy Foster organist. Herewith is the ritual of dedication, devised by pastor and organist in conference.

The ritual of dedication, presumably devised by the pastor, is worthy of reproduction here:

Organ: Dickinson, Reverie.

Congregational hymn, Apostles' creed, Choral response, Invocation, Scripture, Prayer, Choral response, Presentation of chancel for dedication, Prayer of dedication.

"Gloria in Excelsis," Mozart.

Off.: Handel, Water Music: Air. Doxology, Responsive reading:

Minister: O praise the Lord, all ye nations, praise Him all ye people, for His merciful kindness is great toward us and the truth of the Lord endureth forever. Praise ye the Lord.

People: Great is the Lord and greatly to be praised; and His greatness is unsearchable. One generation shall praise Thy works to another, and shall declare Thy mighty acts.

M.: My mouth shall speak the praise of the Lord; and let all flesh bless His Holy Name for ever and ever.

Choir: While I live will I praise the Lord; I will sing praises unto my God.

M.: Praise the Lord, O my soul. Praise God in His sanctuary.

P.: Praise Him for His mighty acts; praise Him according to His excellent greatness.

Choir: Praise Him with trumpet sound, praise Him with stringed instruments and organs.

M.: Let everything that hath breath praise the Lord. Praise ye the Lord. "Sanctus," Gounod.

Presentation of memorial organ.

Dedication of organ:

M.: To the worship of God our Father through Jesus Christ our Savior and Lord, under the guidance of the Holy Spirit, we dedicate this organ.

Organ: "Holy Holy Holy."

C.: To such a telling through music of the old old story of redeeming love that men may be led to surrender their hearts and lives to Christ, we dedicate this organ.

O.: "I love to tell the story."

P.: To the deepening of our senses of all that the Savior has done for us as we come into the Lord's presence, so that in penitence we may pledge ourselves to a new obedience, we dedicate this organ.

O.: "Rock of Ages."

M.: To the memory of Apostles, saints and martyrs, to the recollection that we are the spiritual heirs of all the ages and that with the noble dead we are one in the faith, we dedicate this organ.

O.: "Faith of our fathers."

C.: To the quickening of our sense of human need and the deepening of our sympathies, so that we may more generously bear one another's burdens, we dedicate this organ.

O.: "Blest be the tie that binds."

P.: To the promotion of peace among the nations by the spread of Christian brotherhood in the world, we dedicate this organ.

O.: "Jesus shall reign."

M.: To the strengthening of our assurance of immortality and to the deepening of our faith through Christ, we dedicate this organ.

O.: "Still still with Thee."

All: To be a perpetual challenge to the church to go forward unitedly, steadily, persistently and mightily in the service of the crucified, risen and conquering Christ, we dedicate this organ.

O.: "Onward Christian soldiers."

Sermon, Hymn, Benediction, Choral response.

Handel, Water Music: Allegro.

The original feature about this service was that both the choir and the organ had their own special parts of the ritual, the latter in the playing of the various hymntunes.

CLEVELAND, OHIO

HAWKEN SCHOOL

Holtkamp Organ

Consultant, Arthur W. Quimby
Completed, May 1, 1939.

V-10. R-13. S-10. B-0. P-662.

PEDAL 2 7/8": V-3. R-3. S-3.

16 Sub-Bass 7x9 32w

4 Choralbass 58 32m

8 Fagotto 32r

GREAT 2 7/8": V-3. R-3. S-3.

8 Gedekt 50 61m

4 Principal 62 61m

1 1/3 Larigot 75 61m

SWELL 2 7/8": V-4. R-7. S-4

8 Gemshorn 54 61m

4 Rohrfloete 60 61

IV Tierce Mixture 200

4 Cromorne 61r

Couplers 4: G-P. S-P. S-G. S-S-16.

Reversibles 3: G-P. S-G. Full-

Organ.

Crescendos 2: S. Register.

Blower: Orgoblo.

Sliderchests throughout.

Mixture Composition

1: 15-72. 19-81. 22-86. 24-90.

18: 15. 19. 22.

25: 15. 17-102. 19.

37: 12-104. 15. 17.

49: 10-114. 12. 15.

ARTHUR POISTER

WINS NEW ACCLAIM IN TRANSCONTINENTAL TOUR

BATON ROUGE: *Morning Advocate*—"A beautifully built program was offered by the organist, who confirmed the adjectives of 'truly great,' 'superior,' 'interesting,' 'outstanding,' which have been applied to his playing from all points of the United States."

WICHITA FALLS: *Record News*—"Handel Aria provided a lofty introduction to the sublime, devout grandeur of his Bach.—Widor's Seventh Symphony Finale brought a thrilling release of all the organ's greatest voices—technical performance remarkably smooth, both as to immaculate pedaling and fluent manual work."—*W. L. Underwood*.

BLOOMINGTON: *Illinois Wesleyan Argus*—"An enthusiastic audience confirmed that he is one of America's finest concert organists."

SAN DIEGO: *Union*—"Mr. Poister's performance last night was characterized by its high standard, technical fluency, and admirable taste in registration."

SUN—"When an artist of Arthur Poister's caliber appears here again in concert, it will be none too soon for local music-lovers."

REDLANDS: *Daily Facts*—" . . . surpassed even the loveliest concerts which he gave so generously while teaching at the university . . . played with a freedom and abandon which made it sheer delight to listen to him."

LOS ANGELES: *Times*—"Redlands recital—'wins highest praise from audiences, musicians, and press.'

MEMPHIS: *Commercial Appeal*—"POISTER SHOWS SKILL AND SYMPATHY IN CONCERT HERE."

NEXT SEASON NOW BOOKING — MGMT. BERNARD R. LA BERGE, INC. — 2 WEST 46TH ST., NEW YORK

Kegellade Type of Windchest

A correction in spelling and a description

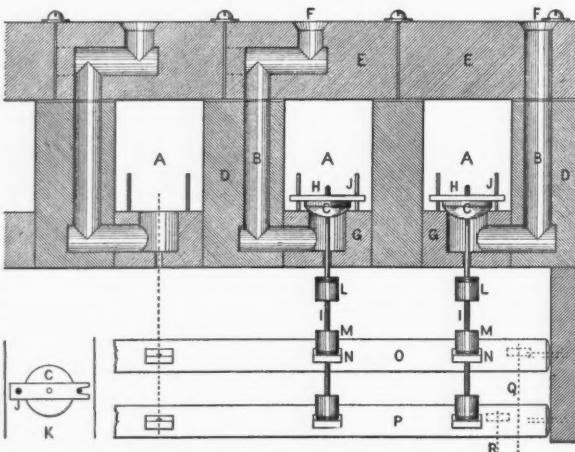
• Our thanks to Homer D. Blanchard, of the department of German, Geneva College, for pointing out that the correct spelling of the name of the German chest referred to in our April issue is kegellade. Says Mr. Blanchard:

"The kegellade is probably the best-known of the German stop-channel windchests. This type of chest seems to have been developed in the attempt to get away from the so undesirable sliderchest, for in it each pipe has its own small valve. The individual valves belong to the note-action and are attached to the bottom-boards in a common wind-chamber or channel for each stop or voice. The stop-channel is supplied with wind by the stop action (ventil type chest).

"The kegellade gets its name from the particular type of valve used in its construction. KEGEL means CONE, and the valves in the kegellade (cone-chest) are shaped either like a cone with the point turned downward, or like a hemisphere with the rounded surface turned downward, or like a simple flat disk. In any case their vertical movement is assured by guide-pins and a small bar of wood or pressed-paper with holes or slots at each end for the guide-pins. A valve-wire is screwed into the valve and goes through a hole in the bottom-board. Onto it is screwed a wooden nut, faced on top and bottom with felt and leather.

In the mechanical kegellade all the valves of a given note across the chest are raised from their seats by a common action-bar or by a corresponding number of squares (those little two-armed pieces which serve to transmit movement at right-angles in the tracker-action) which are in turn operated by a common strip or bar. In the pneumatic kegellade the raising of the valves is accomplished by small pneumatics, membranes, or pouches. The boring which leads from the valve to the pipe-foot has usually to make from two to four right-angle bends."

This chest was mentioned by Senator Richards in T.A.O. for April 1939. Says the Senator: "The trouble with this chest is that any swelling or shrinkage changes the position" of some of the relative parts "and either makes all the valves so tight they will not operate or so loose that wind leaks through. Hans Steinmeyer uses a modification in which the valve works directly on the top-board and is attached to a small bellows inside the chest. . . . Both these chests are ventil chests, which are unnecessary in the case of the modern pitman action."



Walcker's kegellade tracker-action chest of 1842

The accompanying drawing, from Audsley's Art of Organ Building, shows the Walcker kegellade chest. The chamber A is the stop-chamber, over which the 61 pipes of a register are placed; when the stop is on, this A chamber is filled with pipe-wind. Three such chambers are shown. C is the valve

from which, says Mr. Blanchard, the action gets its name; in this case the cone-shaped or rather dome-shaped valve is turned upside down. O and P are two rollers actuated by the keys; two are necessary because in the treble end of the chest the valves are so closely together. The operation is simple: pressing a key turns the rollers O and P, which in turn raise the stems I and the valves C; whichever chambers A have been filled with wind, because their stops were put on, will then admit that wind through the channel B to make the pipe standing in the pipe-hole F speak.

As usual there is some controversy as to who invented this type of chest. Walcker claims that the founder of the business, E. F. Walcker, invented it in 1842. As Mr. Blanchard says, it was probably an attempt to get away from the unsatisfactory sliderchest. The example shown was tracker-action; it was later operated by tubular-pneumatic action. Since then, builders have found better ways of performing the mechanical functions in organ-playing.

That Hymn-Playing Business

• "The suggestion is made that long hymns be cut. I beg to remind you that in the services of some denominations, and at certain places in some services, it is not canonical to cut a hymn. The expedient you suggest would be available to only some organists."—A LOUISVILLE SUBSCRIBER.

"Enjoyed the dissertation on hymn-playing; you have something there. I've been trying it in my church and the results have been gratifying. I'd say there is 100% improvement. The people seem to get a real kick out of it. Of course it takes some time to practise transposing, but it's the best thing in the world."—PAUL BALTZER.

"The proper way to play hymns probably will never be settled to the complete satisfaction of everybody. The question of tempos will keep the pot boiling, even when and if matters of registration and accompaniment are solved. 'Please take the hymns slower,' said one chorister to me. Then there was the vestryman who wanted me to play softer for hymn-singing, and the same Sunday another asked me to use a forte combination more, especially on the hymns. In one church the music-committee chairman asked what the chances were of having the hymns speeded up a bit, and a moment later a member of the congregation exclaimed, 'You spoiled the hymn this morning; you took it too fast.' One summer at the Wellesley Conference I did my bit of hymn-playing and two organists thought I should have played the tune more slowly while three thought I should have played it faster.—B. FRANK MICHELSSEN.

"I agree and yet disagree. It is all very well to transpose hymns downward so the man in the pew can reach the top note, but how about losing the lift of the higher key? 'Ancient of days' sounds like a dirge down in the key of C, with the top note D; but raise it to the key of D where it belongs and it has verve & vigor—lift, for want of a better word. Also 'Diademata' down in D is terrible, but up in E is superb. What to do? You tell me."—ALLEN B. CALLAHAN.

THE LATEST DESIGN

all-electric switches, relays and combination actions for dependable organ controls; also ivory and celluloid work of the highest type, hand or machine engraved. For complete details consult your organ builder.

THE W. H. REISNER MFG. CO., INC.

Hagerstown, Maryland

The Sliderchest: Viewpoint 8

By ERNEST M. SKINNER

• I note articles in T.A.O. which make such erroneous statements regarding the sliderchest that I think something should be said in modification of these statements. I hold no brief for the sliderchest. We have here at Organ Hall in Methuen a very large organ having sliderchests. The stop-action is not very noisy when the stops are moved singly or collectively, but it is somewhat slow. The wind is absolutely steady; no robbing or sagging. This mechanism will be replaced by new, fast and silent action.

At St. George's School, Newport, R. I., we have just rebuilt an organ in which we have used the two sliderchests that were in the old organ. We have added a pitman chest of sixteen stops. The old sliderchests have a new stop-action which is for all practical purposes as fast as the pitman chest stop-action; it is also silent. The slides will never stick. These sliderchests have individual reservoirs with short wind-trunks in the modern fashion. I don't see the sense in blaming the windchest that is put 20' above the single large bellows, as was customary in the older organs, and supplied through 20' of wind-trunk. The pitch of pipes standing on a pitman chest at the end of a 20' wind-trunk would do no better.

In the organ at St. George's School the basses of all 16' and 8' work are on separate chests as in all modern work. The articulation of the pipes in both the slider and pitman chests in this organ is perfectly satisfactory, as it would be in all cases where the key-action in control of the pipe-valves is of the character to open said pipe-valves properly.

The slides of a sliderchest will never stick if the cause of the sticking is removed. The wind of a pitman chest will be unsteady if weights are used on the reservoir, as is probably the case in the Evanston organ of which Dr. Barnes speaks.

If your contributors were to visit the organ in St. George's

School they would find it required their very careful examination to tell which was which of these chests. This is by way of giving the other side of the story as regards the sliderchest.

Playing With but One Arm

• The March T.A.O. states that Mr. Brant has been playing with but one hand, because of a broken wrist. In England there is a very wellknown organist with only one arm.

Dr. Douglas G. A. Fox was born in England and educated in Clifton College, Royal College of Music, and Keble College, from which latter he holds the M.A. and Mus. Doc. degrees. He is also an F.R.C.O., A.R.C.M., and honorary A.R.C.M., this latter being a very high distinction indeed. Dr. Fox lost his right arm in the World War, but despite this he is now organist and director of Clifton College, Bristol—one of the greatest public schools in England. He is also a member of the council of the R.C.O. and an examiner for the Associated board of the Royal College and Academy of Music, London. He has written and published music and books.—RAYMOND A. RUSSELL, F.S.A.

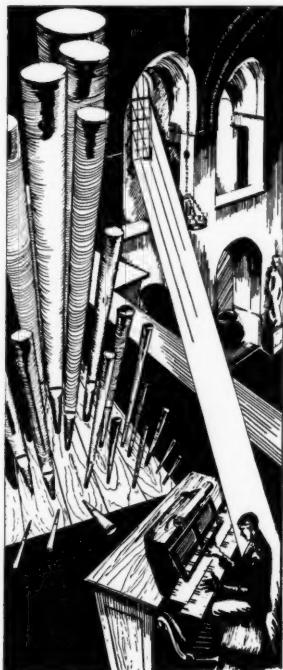
A Short Sad Story

• "I do wish I had asked you about _____ long ago. We have been burned pretty badly by him." Just another service T.A.O. can sometimes render its advertisers. A man who doesn't pay his bill, doesn't make any effort to pay, is always looking for new victims to 'burn.' We could have told the advertiser about this one—and saved him some money.

Pipes of Concrete

• A reader wants to know if pipes have ever been made of concrete. No information can be found in the usual sources; if any of our readers know anything about it T.A.O. office will be grateful for the facts.

BERNARD R. LABERGE CONCERT SERIES — SEASON 1939-1940



Poster by Crawford Livingston

E. POWER BIGGS

ACCLAIMED BY THE PRESS AS A MASTER
INTERPRETER OF MUSIC OF ALL AGES
SOLOIST WITH THE SYMPHONY ORCHESTRAS OF BOSTON AND CHICAGO

CHICAGO AMERICAN—*A noble work of great eloquence (Sowerby Concerto) all magnificently combined into a whole of rich sonority . . . The composer and E. Power Biggs were recalled many times in acknowledgment of the audience's pleasure . . .*

CHICAGO DAILY NEWS—*A superbly capable and most accurate organist . . . complete technical and artistic mastery . . .*

CHICAGO TRIBUNE—*Hails concerto by Sowerby as a strong work . . . E. Power Biggs dealt capably from first to last with the difficult solo part, and gave it the bravura quality which so much organ playing so distantly lacks . . .*

CHICAGO HERALD-EXAMINER—*Left no doubt as to his commanding virtuosity . . .*

CHICAGO JOURNAL OF COMMERCE—*A highly effective performance . . . it suggested that organ playing is a pleasure . . .*

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BOSTON GLOBE—*Technical virtuosity matched by devotion to the best in his art . . .*

CHRISTIAN SCIENCE MONITOR—*Excellent judgment in registration and tempi . . . luminous transparent texture, admirably chosen registration . . .*

BOSTON TRANSCRIPT—*A performance impressive in its virtuosity and splendid musicianship . . . unusual variety of colors . . . an organ recital becomes a stimulating experience . . .*

BOSTON HERALD—*An unqualified success . . . fine taste and skill . . .*

MONTREAL GAZETTE—*Color would seem to be his specialty, and color was rarely used with such effect as at last night's recital . . . music presented like an exquisite jewel, declaimed with a magnificent flourish . . .*

TRANSCONTINENTAL TOUR JAN.-FEB. 1940

ASSISTED BY COLETTE LIONNE, PIANIST, IN MUSIC FOR PIANO AND ORGAN

CONCERT MANAGEMENT: BERNARD R. LA BERGE, INC.—2 WEST 46TH STREET—NEW YORK

PROVIDENCE, R. I.
ARTHUR RIENSTRA RESIDENCE
Reuter Organ Co.
Organist, Annie M. Rienstra
V-4. R-4. S-26. B-22. P-290.
PEDAL: S-8.
16 Bourdon 12
 Free-Reeds 12
8 Diapason (G)
 Gedeckt (S)
 Salicional (S)
4 Gedeckt (S)
 Salicional (S)
2 Gedeckt (S)
GREAT: V-2. R-2. S-10.
EXPRESSIVE (with Swell)
16 Diapason tc
8 DIAPASON 73
 DULCIANA bg 54
 Gedeckt (S)
 Salicional (S)
4 Diapason
 Dulciana
 Gedeckt (S)
 Salicional (S)
2 Gedeckt (S)
SWELL: V-2. R-2. S-8.
16 Gedeckt
8 Diapason (G)
 Dulciana (G)
GEDECKT 85
SALICIONAL bg 66
4 Gedeckt
 Salicional
2 2/3 Gedeckt
 Tremulant
Couples: None.
Combos: None.
Crescendos 2: Shutters. Register.
Fixed Pistons 2: 8' 'Quintadena'
and 'Oboe' effects on Swell.
Pipework is in the basement, the tone
coming to the music-room through a
floor grille 6' x 2'6".
Miss Rienstra is a fortunate young
lady to have a father to buy a residence
organ for her.

FLUSHING, MICH.
METHODIST CHURCH
Rebuilt by F. L. Donelson
Dedicated, Sept. 16, 1938.
V-8. R-8. S-17. B-9. P-543.
PEDAL: V-1. R-1. S-3.
16 SUB-BASS 32
 Bourdon (G)
8 Bourdon (G)
GREAT: V-4. R-4. S-8.
16 BOURDON 97
8 DIAPASON 61
 DULCIANA 61
 Bourdon
 GEMSHORN 73
4 Bourdon
 Gemshorn
2 Bourdon
SWELL: V-3. R-3. S-6.
8 GEIGEN 73
 Bourdon (G)
 LUDWIGTONE 73
 SALICIONAL 73
4 Bourdon (G)

2 Bourdon (G)
 Tremulant
COUPLERS 11:
Ped.: G-8-4. S.
Gt.: G-8-4. S-16-8-4.
Sw.: S-16-8-4.

Originally the organ stood in the front left corner of the auditorium, with the choir in the front right corner. A chancel has been built into the auditorium and Mr. Donelson has the organ divided between chambers left and right, with the choir in central position. In the left chamber are the Sub-Bass, Diapason, Dulciana, Gemshorn; in the right are Bourdon and the Swell. The stop-tongue console is sunk into the floor under the left chamber.



A.G.O. Convention

Philadelphia, June 19-23, 1939

• Our thanks to Howard L. Gamble of Philadelphia to whom the Guild entrusted the tender job of getting the following program materials together for benefit of the press and whom T.A.O. now nominates as a competent, genial, and eventempered Publicity Agent for any and all who need one.

All events are scheduled for daylight-saving time;

Headquarters: Hotel Philadelphian, 3900 Chestnut St.;

All must register and wear a badge to attend convention events;

Maps of the city and identification badges will be furnished (Philadelphians think of

everything);
Summer dress in order;
A.G.O. members are requested to bring their robes of state for the procession in Girard College;

All are requested to bring their souvenir programs;

The Hotel promises parking facilities for all its guests;

James C. Warhurst is the General Convention Chairman.

(And T.A.O.'s suggestion: Take a bottle of aspirin along; Messrs. Warhurst and Gamble won't be the only ones with major headaches to cure. And if any convention visitor isn't 100% delighted with the well-known Philadelphia brand of organic good fellowship, T.A.O.'ll be inclined to repay all it cost him to attend. For hospitality and a good time for everybody, Philadelphia organists can't be excelled.)

June 19

2:00. Hotel Philadelphia, registration begins.

8:15. St. Mark's, joint-recital, E. Powers Biggs, Ernest White; Aeolian-Skinner organ (see Oct. 1937 T.A.O.).

10:00. Widener Bldg., WFIL broadcast, Lilian Carpenter, Kilgen organ.

June 20

9:00 a.m. Hotel Philadelphian, informal half-hour.

9:30. The usual greetings by everybody to everybody.

10:00. Discussion of Guild policies, led by Warden.

11:00. Business session.

12:30. Warden's luncheon to deans and regents. Van Tassel restaurant: luncheon to women only; Frances McCollin talks on Standards in Music.

1:30. Calvary Presbyterian, informal half-hour.

2:00. Dr. Joseph Fort Newton address.

2:30. Frank R. Watson, Some Observations from Outside the Chancel.

3:00. Edwin Arthur Kraft recital, Casavant organ.

4:30. Social hour in Lower Hall.

8:15. Convention Hall, Mary Ann

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Mathewson recital, Moller organ.
10:00. WFIL, John M. Klein broadcast recital.

June 21

9:30 a.m. Hotel Philadelphian, informal half-hour.

10:00. Dr. E. M. Twitmeyer, Can Our Attitudes Toward Appreciation of Music be Improved?

11:30. Leave Presser store for visit to Presser Home. Luncheon as guests of Presser Foundation. Group photograph.

3:00. Second Baptist, Claire Coci recital, Kimball organ (see Dec. 1931 T.A.O.).

6:00. Wanamaker store, Virgil Fox recital.

8:15. University of Pennsylvania, orchestra-choral concert, Harold Heeremans organist, Austin organ (see Aug. 1926 T.A.O.).

10:00. WFIL, Mario Salvador broadcast recital.

June 22

9:30 a.m. (At the Pennsylvanian we believe.) Duncan McKenzie on Unhackneyed Material for the Varying Conditions of the Smaller Church Choir—Some Suggestions.

11:00. Discussion of Guild examinations, led by Norman Coke-Jephcott.

12:30. Leave Hotel for Pennsylvania Institute for Blind. Buffet luncheon.

2:30. Recital by students of the Institute, and demonstration of methods of instruction by Dr. Ralph P. Lewars.

4:00. College of Chestnut Hill chapel (the College was formerly known as Mount St. Joseph's Convent). Sister Regina Dolores, Mus. Doc., organist and head of the music department of the College, directing the A-Cappella Choir in a program demonstrating Catholic liturgical music, with a group of organ solos by Albin D. McDermott; Moller organ.

6:00. St. Matthew's Church, dinner.

10:00. WFIL, Russell G. Wichmann broadcast recital.

June 23

9:30. Hotel Pennsylvanian, Guild meeting; every member is especially asked to attend.

11:00. Dr. Wm. H. Barnes on Trends in Present-day Organ Building.

2:00. St. Mary's Church, Charlotte Klein recital, Aeolian-Skinner organ.

3:30. Cynwyd M. E. Church, Charlotte Klein recital, Estey organ (see Feb. 1935 T.A.O.).

4:15. Cynwyd, St. John's Church, Charlotte Klein recital, Moller organ (see Jan. 1939 T.A.O.).

7:00. Hotel Philadelphian, banquet, Dr. Herbert J. Tily toastmaster.

8:15. Girard College, concert of a dozen choirs directed by Harold W. Gilbert, organ solos by Francis W. Snow.

Mr. Banks

Who are these, Nagle
All flesh doth perish, Brahms
Short festival Te Deum, Holst
O brightness, Andrews
Behold a King, Banks

Mr. Biggs

Vivaldi, Concerto Dm
Handel, Cuckoo & Nightingale
Daquin, Noel Grand Jeu et Duo
Dupre, Variations on a Noel
Bach, Passacaglia

Miss Carpenter

Handel, Con. 4: Allegro
Bach, Sonatina: God's Time is Best
Clokey, Canyon Walls
Vierne, Lied; Scherzetto.
Snow, Distant Chimes
Maquaire, 1: Allegro

Miss Coci

Bach, Toccata & Fugue Dm
O Man Thy Grievous Sin
Now Rejoice ye Christians

Honegger, Fugue Csm

Widor, 5: Toccata

Franck, Fantaisie A

Dupre, Prelude & Fugue Gm

Reubke's Sonata 94th Psalm

Sister Regina Dolores

Parce Domine, Gregorian

Kyrie (Missa cum Jubilo), Gregorian

Adoro Te Devote, Gregorian

Kyrie & Sanctus, Montani

Tu es Petrus, Ravello

Terra Tremuit, Ravello

Ave Maria, Vittoria

Jubilate Deo, Montani

Mr. Fox

Purcell, Trumpet Tune & Air

Bach, Fugue D; Come Sweet Death.

Hure, Communion

Karg-Elert, Toccata

Bingham, Roulade

Middelschulte, Perpetuum Mobile

Debussy, Clair de Lune

Mulet, Thou Art the Rock

Mr. Gilbert

Bless the Lord, Ivanov

Drop slow tears, Gibbons

Evening Cantata, Whitlock

With joy we march, Bach

Who through the desert, Wood

Greater love, Ireland

Be joyful O daughter, Titcomb

Rejoice the Lord is King, Candlyn

Mr. Heeremans

McKay's Sonata

Miss Klein: 1

Bach, Toccata C: Adagio Am.

Bairstow, Son. Ef: Allegro Giocoso

Whitlock, Son. Cm: Canzona

Harris' Sonata Am

2

Franck, Chorale E

Bingham, Roulade

Edmundson, Fairest Lord Jesus

Messiaen, Le Banquet Celeste



DR. ALEXANDER McCURDY

HEAD OF ORGAN DEPARTMENT, CURTIS INSTITUTE, PHILADELPHIA

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APRIL, 1940

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Karg-Elert, In Dulci Jubilo 3
 Gulbins' Sonata 4
 Alec Rowley's The Four Winds
 Mulet, Carillon-Sortie D
Mr. Klein
 Buxtehude, Prelude & Fugue A
 Bach, Awake the Voice is Calling
 Stravinsky, Fire Bird Berceuse
 Hindemith's Sonata 1
 Vierne, Westminster Carillon
Mr. Kraft
 Candlyn, Prélude on Gregorian Tone
 Read, Passacaglia & Fugue Dm
 Whitlock, Divertimento; Scherzetto.
 Sowerby, Pageant of Autumn
 Bedell, Harmonies du Soir
 Edmundson, Vom Himmel Hoch
 Weitz, Symphonic Movement
 Comette, Scherzo
 Durufle, Suite, Op. 5: Toccata
Miss Mathewson
 Wolstenholme, Handel Sonata:
 Int. & Allegro
 Widor, Gothic: Andante
 Gigout, Scherzo
 Karg-Elert, Ach Bleib mit deiner
 Vierne, Impromptu
 Lesur, Scène de la Passion
 Edmundson, Vom Himmel Hoch
Miss Mathewson & Mr. Wickmann
Organ Duets
 Hesse, Fantasie
 Beethoven, Ruins of Athens March
 Wagner, Valkyries Ride
Mr. McDermott
 Beethoven, Overture
 Maitland, Friendship's Garden
 Bossi, Scherzo Gm
 Bach, Prelude & Fugue Em
Mr. Salvador
 Dupre, Prelude & Fugue Gm
 Vierne, Water Nymphs
 Bach, Fugue Gm
 Karg-Elert, Soul of the Lake
 Manari, Salve Regina
School for Blind
 Guilmant, Son. 1: Mvt. 1
 Gane, Choric Dance
 Guilmant, Pastorale
 Ege, Carillon & Fugue
 The pieces will be played in order by Stanley Plawa, Anita Gane, Herbert Anderson organ and Stanley Plawa piano in the Pastorale duet, and Robert Ege.
Mr. Snow
 Buxtehude, Prelude-Fugue-Chaconne
 Couperin, Soeur Monique

Bach, Son. 5: Allegro
 Come Savior of the Gentiles
 Toccata F
 Karg-Elert, Phantasie
 Titcomb, Alleluia Pasche Nostra
 Edmundson, A Winter Sunset
 Milford, Christmas Dance
 Widor, 1: Intermezzo
 Vierne, 6: Final
Mr. White
 Langlais, La Nativité
 Alain, Litanies
 Hindemith's Sonata 1
 Messiaen, Dieu Parmi Nous
Mr. Wickmann
 Galuppi's Sonata D
 Bach, Have Mercy Lord; Fugue D.
 Widor, Gothic: Andante
 Milford, Ben Johnson's Pleasure
 Bennett, Rondo

Berea Bach Festival

Berea, Ohio, June 9-10, 1939

- The seventh annual Bach festival, Baldwin-Wallace College, Berea, Ohio, presents three conductors: Cecil Munk, Albert Riemenschneider, Carl Schuler; organists, Richard Bower, Arthur Poister; harpsichord, John Challis. There will also be instrumental and vocal soloists, the festival orchestra, festival chorus, a-cappella choir, and brass choir. Each program will be prefaced by a half-hour of Bach chorales played from the tower by the brass choir.

June 9, 4:00, Chamber Music

Organ solos by Mr. Poister: Toccata & Fugue Dm, I Cry to Thee, In Thee is Gladness.

String trio: Two Fugues by J. S. and W. F. Bach, each preceded by an introduction and arranged by Mozart.

Three spiritual songs for tenor.

Flute: Sonata.

Motet: "Jesu Priceless Treasure."

June 9, 8:30, Chorus & Orchestra

Orchestral Suite in C.

Violin Concerto Am.

Solo cantata for bass and chorus, "Der Friede sei mit dir."

"Magnificat" in D.

June 10, 4:00

"St. Matthew Passion," first half, with "three choruses in antiphonal grouping (as desired by Bach)."

June 10, 8:30

"St. Matthew Passion," second half.

Mr. Riemenschneider plans each festival a year in advance and the Conservatory is

working during an entire school year on the production. Each year one major work is given, and it is planned to continue these as repetitions so that every student of the College or Conservatory shall have opportunity of hearing all four: "The St. Matthew," "B-Minor Mass," "Christmas Oratorio," "St. John Passion." Professional orchestral musicians from Cleveland supplement the best students selected from the Conservatory classes. During the week prior to the festival, rehearsals are held morning, noon, and night with complete orchestra. The list of vocal soloists includes selected voices from the Conservatory, some of the best from the Cleveland district, and others from New York (three this year) and Chicago (one). The brass choir numbers 14 instruments; "they play the old chorales beautifully and we feel that the audiences, seated out-doors under the old maples, are spiritually prepared for the larger works which follow in the Auditorium." Admission to the complete series costs from \$3.00 to \$5.00. The first festival brought in \$300., the sixth almost \$2000.; the deficit is taken care of by guarantors. Visitors came from 22 states last year.



This month's PROGRAMS

- HAROLD G. FINK
 Fordham Lutheran, New York
 June 4, 11, 18, 25, 4:00
Complete-Bach Series
**Four Choralpreludes*
- Fugue Cm
 Blessed Jesu at Thy Word
 Prelude & Fugue G
 Christ Lay in Death's Bonds
 Fugue C; Pastorale F.
 Two Choralpreludes
 Fugue F
**O God Thou Faithful God*
 Three Choralpreludes
 Fugue Cm
 These Are the Holy Ten Commandments
 Fantasia Cm
 Three Choralpreludes
 Prelude & Fugue C

SCHOOL of CHURCH MUSIC The Wellesley Conference WELLESLEY COLLEGE June 26th to July 7th, 1939

Intensive ten-day courses in Plainsong, Hymnology, Organ Playing in the church service, Repertoire, Junior choir training, Organ recitals. Carillon recitals.

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 Mountain Lake Park, Maryland....July 3-7, 1939
 Portland, MaineJuly 24-30, 1939
 Youngstown, OhioJune 26-30, 1939

Junior Choir Festivals are being held at Rutgers Presbyterian Church, N.Y.C., June 4th at 4:00 p.m., and at Peabody Institute, Baltimore, Md., June 4th at 4:00 p.m., by directors who have taken these courses. Both have been planned by Miss Sackett; the one in Baltimore will be directed by her, the one in New York by an associate.

Enrollments are coming in and a fine class is anticipated.

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*Five Choralpreludes
Fugue Gm
Three Choralpreludes
Fugue Cm
Four Choralpreludes
Prelude & Fugue Fm
*Prelude & Fugue Em
These Are the Holy Ten Commandments
Prelude Am
Christ Jesus Our Redeemer
Concerto C
Two Choralpreludes
Fugue C
O Lamb of God
Fugue a la Gigue
Our Father Which Art
Fugue Ef

This concludes the first half of the series; next recital is planned for Sept. 17.
• ISABEL D. FERRIS
Wilson College, Chambersburg, Pa.
June 13, 8:15
Noble, Fantasy on Ton-y-Botol
Bingham, Roulade
Elmore, Nocturne
Middelschulte, Perpetuum Mobile
Sowerby, Fanfare
This program on 'American Trends Since

1918' will be repeated the week of June 19th for the Presbyterian Synod meeting in Chambersburg.

• ARTHUR W. QUIMBY
Museum of Art, Cleveland
June 4, 11, 5:15
Bohm, Prelude & Fugue C
Wesley, Gavotte
Couperin, Benedictus
Franck, Chorale 3

PAST PROGRAMS

of Special Content

• DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
Contemporary Americans
Oetting, Prelude & Fugue
James, Son. 1: Andante Cantabile
Goodale, Fugue Fm
Sowerby, Garillon
Dethier, Andante Cantabile
Floyd, Antiphon on Litany
Thomson, Ariel
Lewando, Lament
Edmundson, Danse Gracieuse
Gaul, Mist
Diggle, Prelude-Variation-Fugue

- DR. CHARLES M. COURBOIN
Wanamaker's, New York
Handel, Occasional: Overture
Bach, Passion Chorale; In Thee is Joy;
Christ Lay in Bonds.
Couperin, Saraband & Fugue
Russell-j, Song of Basket-Weaver
deBoeck, Allegretto
Debussy, Afternoon of Faun
Bach, Fantasia & Fugue Cm
• CAROLINE W. HAEUSSLER
Church of Neighbor, Brooklyn
German Program
Mendelssohn's Sonata Dm
Brahms, O Traurigkeit
Reger, Benedictus
Merkel, Shepherd's Song
Bach, Passacaglia

Jesu Joy of Man's Desiring
Karg-Elert, Soul of Lake
Wagner, Evening Star Song
Liszt, Ad Nos Ad Salutarem
• *EDWIN ARTHUR KRAFT
Christ Church, Cincinnati
A.G.O. Recital
Reger, Herzlich Thut
Bach, Prelude & Fugue Am
Edmundson, Vom Himmel Hoch
G. Read, Passacaglia & Fugue Dm
Whitlock, Divertimento
Sonata: Scherzetto
Sowerby, Pageant of Autumn
Bedell, Harmonies du Soir
Weitz, Symphonie Movement
Commette, Scherzo
Durufle, Suite: Toccata

- CHARLOTTE LOCKWOOD
Crescent Ave. Presb., Plainfield
Cathedral Music
Pierne, In the Cathedral
Mulet, Nave; Rose Window.
Boellmann's Suite Gothique
Debussy, Cathedral Engloutie
Vierne, Westminster Carillon
Organ Voices
Gigout, Grand Choeur Dialogue
Clokey, Dripping Spring
Purcell's Suite C
Yon, Primitive Organ; Echo.
Bossi, Solo di Clarinetto
Karg-Elert, Legend
Sowerby, Carillon
Sibelius, Finlandia
English Court Composers
Bull, King's Hunt
Byrd, Pavane
Handel, Water Music Suite
Darke, Prelude on Tallis Theme
Williams, Prelude on Gibbons Theme
Elgar, Son.G: Andante; Allegro.
Psalm Settings
Marcello, Heavens Declare
I Will Love Thee
Milford, They that Go Down
Whitlock, Lord is My Shepherd
Howells, Yea Though I Walk
Reubke, Psalm, 94

- LaVAHN MAESCH
Presbyterian Church, Oconto
Handel's Concerto 5
Bach, 5 Choralpreludes
DeLamarter, Suite in Miniature
Edmundson, O Sacred Head
Bonnet, Intermezzo
Reger, Benedictus
Franck, Piece Heroique

- EDWARD G. MEAD
King Ave.M.E., Columbus
18th Century
Sammartini, Allegro Vivace
Tartini, Air
Martini, Gavotte
Bach, Fantasia & Fugue Am
19th Century
Mendelssohn, Son.6; Mvt. 1
Schumann, Canon Bm
Liszt, Andante Religioso

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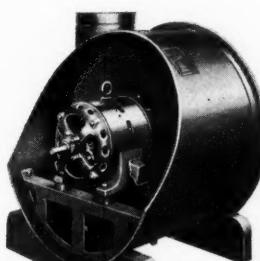
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St. Mark's Church.....	15 H.P.
Irvine Auditorium.....	40 H.P.
Girard College	25 H.P.
Second Baptist Church.....	20 H.P.
Institute for Instruction of the Blind.....	2 H.P.
Cynwyd Methodist Episcopal Church.....	10 H.P.
St. Mary's Church.....	3 H.P.
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Franck, Piece Heroique
20th Century American
 Mead, Prelude on Duke Street
 Skilton, Meditation
 Edmundson, Humoresque Fantastique
 Snow, Distant Chimes
 Jepson, Toccata
• ALEXANDER SCHREINER
 University of California
***Becker's Sonata 1**
 Bach, Prelude & Fugue Bf
 Mendelssohn, Hunting Song
 Gigout, Toccata Bm
 C-Taylor, Denande et Reponse
 Weber, Clarinet Concertino Cm
 Tchaikovsky, Marche Slave
 *Beethoven, Son.Cm.: Adagio
 Guilmant's Sonata 4
 Schumann, Sym.4: Romance; Scherzo.
 Batiste, Communion
 Lemmens, Fuga Fanfare
 Viene, 1: Andante; Finale.
***Gigout, Grand Choeur Dialogue**
 Mendelssohn's Sonata 1
 Dillon, Story of Dreamland
 Schreiner, Scherzetto; Toccata Bm.
 Schubert, Ave Maria
 Wagner, Lohengrin: Int.Act 3
***Diggle, Toccata Jubilant**
 Franck, Cantabile
 d'Evry, Meditation; Toccata.
 o-p. Beethoven, Concerto G
• HAROLD SCHWAB
 WALLACE GRAY
 All Souls Church, Boston
Organ-Piano Duets
 Mendelssohn, Con.-Gm: 2 Mvts.
 Saint-Saens, Chorale, Op.8-3
 Rubinstein, Kamennoi-Ostrow
 Guilmant, Pastorale, Op.26
 Scherzo Capriccioso, Op.36
 Beethoven, Concerto Cm
 Both artists appeared as organist and also as pianist.
• ADOLPH STEUTERMAN
 Calvary Church, Memphis
 Bonnet, Concert Variations, Op.1
 Wagner, Magic-Fire Music
 Mulet, Carillon Sortie
 Karg-Elert, Legend of Mountain

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St. Mark's in the Bouwerie
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Bach, Fugue Ef
 Stoughton's In Fairyland
 Pierne, Cantilene
 Franck, Chorale Am
• ERNEST WHITE
 St. Mary the Virgin, New York
Bach and His Forerunners
 Muffat, Toccata 11
 Buxtehude, Choralprelude
 Bach, Fantasia; Choralprelude.
 Dandrieu, O Filii et Filiae; Muzete.
 Bach, Prelude & Fugue Ef
Transition Period
 Bruckner, Prelude & Fugue Cm
 Brahms, Fugue Afm
 Reger, Benedictus
 Widor's Gothic: Moderato;
 Andante Sostenuto; Final.
 Maleingreau, Symphonie de Noel:
 Vers la Creche; l'Adoration.
 Franck, Chorale Bm
 Piece Heroique
Old English and Modern
 Gibbons, A Fancy
 Dupuis, Concerto Movement
 Peerson, Primrose
 Philips, Galliardo
 Stanley, A Fancy; Tune for Flutes.
 Handel, Con.4: Allegro
 Karg-Elert, Choral Improvisation
 Mirrored Moon
 Fugue-Kanzone-Epilog
 Tournemire, Poeme 3
 Germanic Museum, Harvard
Modern Organ Music
 Langlais, Mors et Resurrecio
 La Nativite
 Alain, Litany
 Schroeder, Four Choralpreludes
 Hindemith's Sonata 1
 Karg-Elert, Three Choralpreludes
 Messiaen's Nativite du Seigneur

Christ when a child, Tchaikovsky
 Kramer, At Evening
 Mrs. Blake has a children's choir of 8,
 junior choir of 20, and chapel choir of 10.

• GILMAN CHASE
 First Unitarian, Chicago
Anthems January, February, March

Barnes-a, The Builders
 Burdett-hn, Strong Son of God
 Brahms-g, Create in me O God
 -g, How lovely
 Chase-ms., These things shall be
 Davies-hn, I vow to Thee
 Harris-co, Eternal Ruler
 Holst-gc, Eternal Father
 -gc, Man born to toil
 -r, Turn back O man
 Ivanov-b, O bless the Lord
 Palestina-o, Adoramus Te
 Praetorius-g, Old year now is passed
 Shaw-h, Worship
 Thiman-hn, Let all the world
 Vittoria-o, O Thou Joy

Our thanks to Mr. Chase and Mr. Macfarlane for indicating the publishers; full key to publishers will be found on January page 4.

• GILBERT MACFARLANE
 Trinity Church, Watertown
Second Annual Choir Festival
 Guilmant, March on Handel Theme
 Magnificat, Novello
 Nunc Dimittis, Farrant
 Let us bless the God, Titcomb-c
 Praise to the Lord, ar. Sanders-o
 God be in my head, Davies-hn
 Bach, Prelude & Fugue Cm

This festival was started a year ago as a missionary project in the first district of the central New York diocese. It has been successful in establishing in all the parishes a uniform pointing and method of chanting. There have been seminars at which chanting, hymn-singing, hymn repertoire, and service music and playing have been discussed and demonstrations given. There are two group rehearsals before the festival day and one on the day of the festival. Ten parishes are represented. The aim in choosing anthems is to use good music that can be used not



SERVICE PROGRAMS

The programs this month are for the most part confined to those of special character or intent.

• MRS. RAYMOND BLAKE
 First Church, Marlborough, Mass.
Christ's Childhood and Youth'
 Wagner, Cathedral Twilight
 j. O Jesu so sweet, Bach
 j. Beside Thy cradle, Bach
 Thou little tiny Child, trad.
 When to the temple Mary went, Eocard
 Teach me O Lord, Attwood

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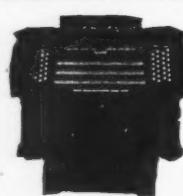
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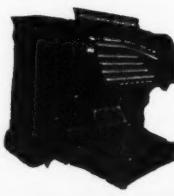
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only at the festival but by the individual choirs in their own parishes."

• DR. DAVID MCK. WILLIAMS
St. Bartholomew's, New York
Ascension-Day Festival

Hymn of Heavenly Beauty, Darke
Te Deum Dm, Williams
Magnificat G, Wood
Hosannah to the Son, Gibbons
Psalm 129, Boulanger
Tournemire, Choral Alleluia
Five choirs participated.

MUSICALES

Church and Concert Compositions

- FERDINAND DUNKLEY
Loyola University, New Orleans
Harris, Grace before singing
Dunkley, Green Branches
Late September
Street Cries
Fay Foster's Blue Beard
The program was sung by Mr. Dunkley's Loyola Choral Group.
- HAROLD W. GILBERT
Scottish Temple, Philadelphia
Mendelssohn Club
Handl, Righteous Perisheth
Palestrina, Ascendit Deus
Bach, In Thine arms I rest me
Thus then the law
Death I do not fear thee
Stanford, Diaphenia
Roberton, Rowan Tree
Holst, Swansea Town
Lotti, Crucifixus
Lutkin, Awake the day is dawning
This was the first spring concert under the direction of the new conductor, Mr. Gilbert.

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Gregorian, Laetabundus
Dunstable, Quam Pulchra Es
Trad., Catalan Folksong
Werbecke, Virgo Maria
Gregorian, Alleluia
Ott, Two German Marian Songs
Gregorian, Passer Invenit
Animuccia, Kyrie
Gregorian, Sanctus
Tallis, Sancte Deus
Croce, In Monte Oliveti
Gregorian, Tenebrae Factae Sunt
Victoria, Una Hora
Gregorian, Christus Factus Est
Palestrina, Ecce Quomodo Moritur
Gregorian, Si Ego Dominus
Croce, When I was poor
Gregorian, Haec Dies
Byrd, Rejoice rejoice
Gregorian, Victimae Paschali
Taverner, Audivi
Gregorian, Invitatory at Matins
Victoria, Due Seraphim

Ott was done in 2-part; 13th century, Dunstable, Werbecke, and Croce were 3-part; Animuccia, Victoria, Palestrina, Croce, Byrd, Taverner, and Victoria were all done in 4-part. The concert was given by the "modern young women" who comprise the choir of the Pius X School of Liturgical Music, and, says the New York Times reviewer, "What one heard had the aura and fragrance of a seemingly lost and forgotten age . . . music of incomparable purity and loftiness."

- HERBERT S. SAMMOND
Middle Church, New York
Junior-Choir Concert

Beethoven, Heavens resound
Handel, Where'er you walk
ar. Loomis, God of all nature
Purcell, Shepherd shepherd
ar. Remick, Festal day
Martin, Come to the fair
ar. Manney, The Breeze
Delibes, Flower song from Lakme
Sullivan, Gondoliers finale

In addition to the above there were many vocal solos; second half of the program was representative of seven nations.

- HERBERT S. SAMMOND
Academy, Brooklyn
Morning Choral Spring Concert

Lully, Lonely Wood
Bach, With heavy fetters
Mozart, Alleluia
Wagner, Dreams
Ware, Stars
Goldsworthy, How do I love thee?
ar. Bement, Peacefully my baby
ar. Taylor, Wake thee now

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ar. Delaney, Arkansaw Traveler
Jenkins, Storm Song†
Mendelssohn, The Bees

Dunn, Sing O sing†
Numbers marked † were original compositions for women's voices; all others were arrangements.

N. Lindsay Norden

• directed the Germantown Symphony of 51 instruments in its spring concert April 27 in the Little Theatre, Germantown, Pa.

John Haussmann's

• Pastorale Fantasie, Op. 5-A, had its first performance May 10 by the Phil Sym String Orchestra, New York.

Van Dusen Notes

• Vivian Martin, Van Dusen pupil, won the organ contest for young artists, sponsored by the Society of American Musicians in Chicago, and thereby earned a joint appearance in a concert sponsored by the Society. May 15 the Van Dusen Club presented Dr. Edward Eigenschenk in organ solos and Dr. and Mrs. Wm. H. Barnes in organ-piano duets, in a Kimball Hall concert.

The Jacobs Articles

• The summer season is the time when repertoire is being strenuously pushed by most organists, with more leisure on their hands and much less rehearsal and choir-work. We therefore hold the remaining articles by Ruth Krehbiel Jacobs on Volunteer Choirs for the fall season.

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Albert Cotsworth

• in June will receive the honorary Mus. Doc. degree from Macalester College, St. Paul, Minn.

Robert Elmore

• has been appointed by the University of Pennsylvania to take over the major portion of the duties of Dr. Harl McDonald (appointed business manager of the Philadelphia Orchestra) teaching all the courses in music composition and sharing with Dr. McDonald in the direction of the University Choral Society.

Richard Ellsasser

• gave a recital May 6 in Wanamaker Auditorium, New York, at the age of 12. To the facts presented on page 441, Dec. 1938 T.A.O., may be added that Richard was born Sept. 14, 1926, in Cleveland, Ohio, and began music studies with his father, in piano; all the other facts available about the remarkable lad have already been published in these columns.

Guilmant Organ School

• will hold its 38th annual commencement June 5, 8:15, in the First Presbyterian, New York; members of the graduating class will play compositions by Bonnet, Guilmant, Mendelssohn, Mulet, and Sowerby; the Wm. C. Carl gold and silver medals will be awarded to those attaining highest marks in the final examinations.

The annual summer session of the School opens July 5, under personal direction of Willard Irving Nevins who conducts the master-course in organ-playing and gives a special course in choirmastership. Mr. Nevins' choir of the First Presbyterian gave a program at the N.Y.W.F. Temple of Religion May 26.

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• of St. Paul's Reformed, Birdsboro, Pa., has been appointed to St. James' Reformed, West Reading.

Catholic School Music

• Sponsored by the Music Education League some 3000 music students in the elementary schools and members of the children's choirs of the churches of the five boroughs of New York City staged the final events of the contests in Town Hall, New York, May 19th to 26th.

John M. Klein's

• Symphony for the Dance had its first performance May 6 in Columbus, Ohio. It is in six movements. Mr. Klein chose "for his subject the philosophy of man striving for that which he never attains." It was performed by the Stella Becker dance group of 30, chorus of 80, harp, xylophone and piano. Mr. Klein was working on the Symphony last summer with Igor Stravinsky.

C. H. H. Booth

• died April 19 at his home in New York of heart attack. He was born Sept. 5, 1865, in Accrington, Eng., came to America in 1895, became a citizen in 1905, and had been organist of the First Reformed in Brooklyn, St. Paul's Lutheran in New York, and since 1909 organist of Lutheran Advent, New York. He composed many anthems and other short pieces as well as some in larger forms.

John J. Bishop

• died April 23 in Springfield, Mass. He was born March 30, 1865, in Cornwall, Eng., came to America as a child with his parents, worked with the Telephone Company for a time but gave up and went to New York to study with Dudley Buck. From 1896 to 1924 he was organist of South Congregational, in Springfield, and at the time of his death he was organist of Faith Church, Springfield. From 1903 to 1929 he was director of the Springfield Music Festival and at the time of his death he was preparing for the 66th season of the Orpheus Club of which he had been director for 44 years.

Charles Crump

• died May 1 in Brooklyn, N. Y., at the age of 84. He had been organist of Broom Street Tabernacle, Brooklyn, and DeWitt Memorial Church, Manhattan, prior to his retirement some years ago. He is survived by two daughters and two sons.

Russell King Miller

• died May 3 at his home in Philadelphia. He was born May 10, 1871, in Philadelphia, attended Princeton University three years, and then turned to music, studying piano with Sternberg, theory with Dr. H. A. Clarke, organ with S. P. Warren.

In 1893 he became organist of Holland Presbyterian, Philadelphia, going to the First Presbyterian, Germantown, in 1898, and in 1900 to the First Baptist, Philadelphia. In 1902 he became organist of Temple Keneseth Israel, and in 1923 he joined the faculty of Combs College of Music; at the time of his death he was director of music for the Pennsylvania Institute for the Blind, to which he was appointed in 1909. He also did some recital work and was among those playing for the Buffalo and St. Louis expositions.

He was fairly active as a composer, with songs, anthems, and piano pieces to his credit.

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Carl Weinrich

• was soloist for the April 28 concert of the Dessoff Choirs in Carnegie Hall, New York, when Ernst Levy's *Hymnus Symphonicus* was performed, by organ, wind instruments, timpani, and chorus.

John Connell in Johannesburg

• The 1939 music festival in Johannesburg, South Africa, directed by John Connell, municipal organist, who toured America some years ago, presented Mr. Connell as conductor of the 70-piece orchestra of the South Africa Broadcasting Company in four concerts, the Feb. 28 program including Deems Taylor's *Through the Looking Glass* suite; Mr. Connell also directed and conducted three operas, Moussorgsky's "Boris Godounov" in four performances, Smetana's "Bartered Bride" in three performances, and Mozart's "Don Giovanni" in three performances. The newspapers were lavish in attention and praise.

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School of Sacred Music

• of Union Theological Seminary, New York, presented a program of compositions by candidates for the M.Mus. degree, May 21, at the Seminary. Compositions were performed by the motet choir of 45 voices, St. Michael's St. Cecilia Choir, string quartet, harp, and vocal soloists, Dr. Clarence Dickinson directing. May 16 the School presented "Elijah," with soloists and chorus of 60, Dr. Dickinson directing.

St. Mary's Choir School

• Miss Grace Leeds Darnell presented her elaborate choirs of St. Mary's in the Garden, New York, in their annual graduation service May 28—the largest class in the choirs' history. The program of the junior-choir festival at the World's Fair, Miss Darnell conducting, including West's "Magnificat" in G for treble voices, Bach's "Lord our faith increase," Bach's "O Savior sweet," Stair's "Sweet Jesu," Llewellyn's "Savior again to Thy dear name." Four choirs participated and each choir sang one number for the vesper service the same day. Three days later six other junior choirs sang in the Temple under Miss Darnell's direction.

Harmonium for Sale

• A 5-octave 'Water' harmonium made prior to 1883 is offered for sale by Miss F. J. Taylor, 2814 Newkirk Ave., Apt. 2-B, Brooklyn, N. Y.

Miss Catharine Morgan

• was soloist for the Octave Club, Norristown, Pa., with the Octave Club Chorus in a March 15 concert; March 21 she gave a program of the A.G.O. examination pieces in Christ Church, New York; March 26 her choir gave the Bach "St. Matthew," Haws Avenue M. E., Norristown; April 18 she was soloist in a concert with the LaFayette College Choir, in her own church. For the April 18 program she included a group of three American compositions: her own Cromatica, Swinn's Chinoiserie, and Yon's Second Concert Study.

A. G. O. Activities

• Fort Worth: Concert committee announces Claire Coci and Virgil Fox as their guest artists for recitals next season. Annual picnic will be held June 10. Business meeting May 12 elected Miss Marie Lydon dean, Mrs. Wm. Henderson sub-dean, Miss Helen Ewing treasurer, and Mrs. R. H. Wright and Miss Mary Richardson recording and corresponding secretaries.—W.H.

Harrisburg: Chapter presented Ruth A. White in a May 11 program in Grace M. E. with the Grace Church quartet; American composers on the program were Jennings, Noble, Russell, Miss White.

Long Island: Chapter presented Harold Friedell in recital on the Moller in the Edward G. Longman residence April 25 (see Sept. 1938 T.A.O. for stoplist). Mr. Friedell included on his program Sowerby's Carillon and Joyous March, and two pieces by Jean Pasquet, sub-dean of the chapter: Air in D, and Choralprelude on How Brightly Shines.—JOANNE TUCKER.

Northern Ohio: Annual meeting was held May 15, with a talk by Walter Holtkamp and Melville Smith on the organ of the Unitarian Church.

San Jose: Chapter sponsored a choir festival March 21 to raise money for the Albert Schweitzer Fund and the results were so encouraging that plans are being made for another next season.—RICHARD STANLEY.

Richard Taylor Gore

• has been appointed organist and assistant professor of music in Cornell University, effective next September. Graduating from Columbia University in 1931, he remained as teacher in University College until 1936 when he went to Germany for a year of study. For the past year he has been on the faculty of Mt. Holyoke College.

Junior Choir Contests

• Elizabeth B. Cross' junior choir of the First Baptist, White Plains, N. Y., on May 13 won for the third time first prize and silver cup in the Music Education League's junior-choir contests in two-part work and thereby retains the cup permanently. Unison prize went to Anne Merritt's Summerfield M. E. junior choir, Port Chester. Both choirs sang May 24 in the N.Y.W.F. Temple of Religion, using Mozart's "Alleluia" (unison) and Rossini's "Power Eternal" (two-part). Awards will be made June 11, 3:30, in Center Theater, Radio City, N.Y.C., when the choirs will again sing.

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